SPIRITUAL CULTIVATION AND TRAUMA HEALING THROUGH MUSIC THERAPY

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ABSTRACT

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The context is a parachurch, IV-CHARIS, located in Cincinnati, Ohio. Many of our church partners revealed that Christian Black Americans have a high prevalence and incidence of Complex Post-Traumatic Stress Disorder (C-PTSD) within their respective congregations. I hypothesize that if IV-CHARIS uses the music therapy model to create a trauma recovery program, then it will be positioned to teach its members and persons from the surrounding community the information and methodologies to address their emotional health and well-being. Through six weeks of ninety-minute Mindful Music Therapy sessions and a mixed method approach, participants will experience increased mood.

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I must primarily acknowledge the triune God for hand holding me through each phase of this process and granting me the fortitude and resources to complete this work. I would like to convey my most sincere gratitude to the entire staff of United Theological Seminary's Doctor of Ministry program. To my lead mentor Dr. Vance P. Ross: your leadership is unmatched, and your wisdom is invaluable. To my assigned mentor Dr. Rudy Rasmus: your guidance, friendship, care, and support are indescribable. You were my rock through this entire process, and I cannot thank you enough. To my faculty consultants Dr. Rosario Picardo and Dr. Joni Sancken, your feedback and support held and carried me through this process. To my professional associates Dr. Deforia Lane, Dr. Perry Crenshaw, and Darrell Miller, JD: your leadership and counsel brought me a long way. Thank you to my contextual associates, particularly Tracey Artis, for all your encouragement and for being my sounding board. Thank you to my editor, Dr. Lori Spears for all your work on my document. Thank you to my peer associate Dr. Joyce Hoile for your feedback and consistent support. Thank you to Dr. Steve Naber for guiding my final chapter's statistical work. I sincerely thank all the research participants—I could not have done any of this work without you. I am forever indebted to you for all your kindness, time, and participation.

DEDICATION

I dedicate this thesis to my late grandfather Rev. Michael Harris, Sr., my unyielding grandmother Mamie E. Harris, my committed mother Karen Chambers, supportive uncle James Minter, and amazing brothers Raymond and Dominic. Finally, to my godchildren Josiah and Lennox: you two are my everything. I hope and pray that I continue to remain an example to you that anything is possible in this life. I absolutely could not have done this work without all your love, encouragement, consistent presence, and support. I love each of you immensely.

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ABBREVIATIONS

IV-CHARIS	Compassionate Hearts Assisting Restoring Instructing and Serving
PTSD	Post-traumatic Stress Disorder
C-PTSD	Complex Post-traumatic Stress Disorder
SAMHSA	Substance Abuse and Mental Health Services Administration
BC-MT	Board Certified Music Therapist
MBCT	Mindfulness-based cognitive therapy
NIH	National Institute of Health
CDC	The Centers for Disease Control and Prevention
AMTA	American Music Therapy Association
PHQ	Mood Scale Survey
APA	American Psychology Association

INTRODUCTION

As an African American living in America, complex post-traumatic stress disorder (C-PTSD) became an affiliate of the Black experience. This research project is designed to address Complex Post-Traumatic Stress Disorder in a practical manner with a natural remedy. Music Therapy, coupled with an intentional mindfulness approach, has been revered as a proven method to help lower blood pressure, stress, anxiety, and depression. This intervention is not specific to one race; however, the work of the research context unapologetically addresses the continuous health disparities of Black Americans.

Beginning with the intersection of my spiritual autobiography and the chosen context, I will attempt to bring forth a clearer understanding of complex trauma and a resource that leads to trauma recovery/resiliency. This research provides in chapter two an in-depth examination of 1 Samuel 16: 14-23 and shows the transformational healing power of music in the life of King Saul. Following the story of King Saul and David's music therapy, is the discussion around oppression in the lives of Black Americans in the South (chapter three). Trauma was the premise for the Great Migration. There was promise for better living in northern states, and southern Blacks created a movement to attain this new life. This astounding movement known as the Great Migration was met with many musical expressions. Music was a supplemental aid for Black Americans to express themselves in the midst of challenging times.

Next, there is a focus on the concept that God is a God of the Oppressed, and desires liberation for all, particularly Black people (chapter four). We explore the theological concepts around suffering and trauma, Black liberation, Womanist concepts, and ways that music can assist in liberating those under systemic oppression. Lastly, there is a discovery of an emerging concept that is helping to shape how one can be deliberate about healing practices for their mind, body, emotions, and spirit (chapter five). To that end, I will introduce a research project, conduct implementation, and analyze data results (chapter six).

The problem is the high prevalence of Complex Post-Traumatic Stress Disorder (C-PTSD) within Black Americans that identify as Christian. The project hypothesis is if IV-CHARIS uses the music therapy model to create a trauma recovery program, then it will be positioned to teach its members and persons from the surrounding community the information and methodologies to address their emotional health and well-being. The anticipated outcome is that individuals who complete the intervention will experience a decrease in anxiety and depression and report increased mood and well-being.

There was a six-week Mindful Music Therapy intervention implemented for participants who report low to moderate depression on the mood scale survey. Session one discussed the healing power of storytelling. Session two unfolded the idea of suffering and how to use music as medicine. Session three shared ways on how to incorporate music into daily movement and the physical healing properties of music. Session four looked at how to use music to improvise when challenging moments arise in one's life. Session five discussed how music has cognitive effects and the healing power music has on the neurological system. Session six summarized the entire intervention and

offered research subjects a chance to share their findings and offer any information they deemed necessary.

Prior to the intervention, participants completed a mood scale survey to determine their mood levels. During the intervention, participants completed a pre and post-test, focus journals, and interviews. Upon completion, participants completed the mood scale survey again to test the theory of music's ability to help heal trauma and suffering. There is an anticipation for more churches to implement a music therapy model within their congregations as an additional tool to help parishioners and surrounding community members heal from the emotional, mental, spiritual, and or physical trauma they may be experiencing.

CHAPTER ONE

MINISTRY FOCUS

Introduction

The World Health Organization (WHO) actively worked on the inclusion of spirituality as a social determinant of health.[1] The same source classifies spirituality as the fourth dimension of health.[2] Gudrun Rudolfsson, Ingela Berggren, and Antonio Barbosa DaSilva define spirituality as a "personal search for meaning and purpose in life, which may or may not be related to religion. It entails connection to religious beliefs, values, and practices that give meaning to life, thereby inspiring and motivating individuals to achieve their optimal being."[3]

Churches are containers where individuals place their spiritual health for the sake of cultivation. Persons heavily rely on pastors and faith leaders to nurture the spiritual growth of parishioners. This task requires time, attention, and patience. Considering that the world currently and visibly battles two global health crises—COVID-19 and racism—persons view the church as a source of comfort and hope. However, the

[1] Neera Dhar, S. K. Chaturvedi, and Deoki Nandan, "Spiritual Health Scale 2011: Defining and Measuring Fourth Dimension of Health," *Indian Journal of Community Medicine* 36, no. 4 (Oct-Dec 2011): 275-282, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3263147/.

[2] Dhar, Chaturvedi, and Nandan, "Spiritual Health Scale 2011," 275-282.

[3] Gudrun Rudolfsson, Ingela Berggren, and Antonio Barbosa DaSilva, "Experiences of Spirituality and Spiritual Values in the Context of Nursing – An Integrative Review," *The Open Nursing Journal* 8 (2014): 64-65, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4293736/.

demands placed on the church to assist in navigating through the resulting trauma calls for strategy.

The context chosen for the doctoral project is IV-CHARIS (Compassionate Hearts Assisting Restoring Instructing and Serving). IV-CHARIS started as one of the "programmatic arms" to a non-profit named Spiritual Application for Recovering Addicts – Individual Recovery Plan (SARA-IRP). SARA-IRP was unlike other state-certified drug and alcohol inpatient facilities due to the foundational roots of the program. This program was rooted in the concept that a human is a spirit that possesses a soul and lives in a body.

IV-CHARIS unapologetically provides programming for the marginalized, with emphasis on the Black community. This parachurch non-profit organization focuses on "whole-person" ministry and serving those impacted by trauma. They are currently in the test and design phase of their organizational re-brand effort. This chapter intends to describe how my ministry interests and skills relate to the needs of this context. Also, this chapter discloses some personal experiences that informed the project. Additionally, this chapter will determine how ministry interests and skills converge with the needs of this context to deliver my doctoral project.

Context

This context solely focused on HIV/AIDS and Hepatitis C counseling, testing, and referral services for fifteen years. After clients completed many HIV/AIDS and Hepatitis C risk assessments and risk reductions plans, the significant finding was that the behavior was not independent. There was something more profound than the behavior

that led the client to receive a screening. After four Board strategic sessions, there was a resounding theme at the root of it all—trauma. The behavior exhibited by clients could be linked to one or more traumatic life experiences that clients failed to address.

Some of the statistics that informed the organization's decision on program expansion include the facts that in the U.S., 61% of men and 51% of women report exposure to at least one-lifetime traumatic event and unaddressed trauma leads to poor health outcomes and hindered recovery.[4] Another source notes that in the United States, suicide rates increased by 30% since 1999.[5] Also, approximately 800,000 people die from suicide worldwide. This equates to one person every forty seconds.[6] SAMHSA reports, "Providing care in a trauma-informed manner promotes positive health outcomes. A trauma-informed approach is a program that realizes the widespread of Trauma, recognizes the signs and symptoms of Trauma and seeks to actively resist re-traumatization."[7] Lastly, approximately half of the people with post-traumatic stress disorder (PTSD) also suffer from Major Depressive Disorder (MDD).[8]

In a recent interview, one of the IV-CHARIS board trustees and licensed professional counselor stated, "There is not a better time for the organization to engage in

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[4] SAMHSA, "Trauma," SAMHSA – HRSA Center for Integrated Solutions, https://www.integration.samhsa.gov/clinical-practice/trauma.

[5] Deborah M. Stone et al., "Vital Signs: Trends in State Suicide Rates — United States, 1999–2016 and Circumstances Contributing to Suicide — 27 States, 2015," *Morbidity and Mortality Weekly Report* 67, no. 22 (June 8, 2018): 617-624, https://www.cdc.gov/mmwr/volumes/67/wr/pdfs/mm6722a1-H.pdf.

[6] World Health Organization, "Mental Health: Suicide Date," World Health Organization, https://www.who.int/mental_health/prevention/suicide/suicideprevent/en/.

[7] SAMHSA, "Trauma," https://www.integration.samhsa.gov/clinical-practice/trauma.

[8] Janine D. Flory and Rachel Yehuda, "Comorbidity Between Post-Traumatic Stress Disorder and Major Depressive Disorder: Alternative Explanations and Treatment Considerations," *Plagues in Clinical Neuroscience* 17, no. 2 (June 2015): 141-150, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4518698/.

the conversation on Trauma-Informed Care. I have been closely connected with IV-CHARIS for years now. The brand is strong and respected among communities of color. The time is now, and I am grateful to be a part of this journey."[9] A Strength, Weakness, Opportunities, and Threats (SWOT) Analysis was conducted at one of the strategic sessions hosted by the board of directors. Numerous reaffirming callouts regarding the strength of the organization occurred. One strength stood out amongst the others. This context has mutually beneficial and synergistic working relationships with the Greater Cincinnati faith community. An international journal published one of their research collaborations with Black pastors and their churches.[10] While it highlighted strengths, there was a sharp awareness of the current weaknesses, opportunities, and threats.

The weaknesses include a reputation for being a disease-specific organization, an inability to fully convey the program expansion to the community, a program director vacancy, and a budget reduction with a decrease in HIV/AIDS programs. Opportunities exist because Trauma-Informed Care is a "hot topic," so it will not be so hard to garner financial resources. Opportunities also exist for re-branding of the organization, adding to the organization's portfolio and gain a new supporter base, creating solution-based programs that address the root of a client's behavior, and transformational programming. Threats exist due to the few years of experience in Trauma. Also, the competition has more experience in trauma-related work, an oversaturation of organizations in this field,

[9] Board Trustee, interview by author, Cincinnati, OH, March 15, 2020.

[10] Magdalena Szaflarski et al., "Engaging Religious Institutions to Address Racial Disparities in HIV/AIDS: A Case of Academic-Community Partnership," *International Journal of Research on Service-Learning and Community Engagement* 2, no. 1 (2014): 95-114, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5325098/.

and an inability to convey program expansion to the community and key stakeholders properly.[11]

One vital takeaway from interviews and organizational data is the intentional push towards implementing solution-based strategies into the programs focusing on trauma-informed care. The board and staff unanimously agree that programming must go beyond the "information sharing" phase. Having sessions that explain what trauma is and how it affects the brain adds value. However, the suggestions on how one can take practical steps to overcome trauma sets the organization apart from the competition. One solution that was discussed is looking at trauma healing through a variety of artistic expressions. This is the area that is currently under research coupled with "trial and error" efforts.

The organization made sure to research its location based on the market it serves and to ensure that data matched its target population. The organization also investigated programming in the area to avoid over saturation. As a result, their target market in the neighborhood has a higher percentage of trauma prevalence and incidence than the state and county. Therefore, it is ripe with opportunity, and there is a need for programming around trauma-informed care for communities of color.

This parachurch organization prides itself on being minority-led and having strong working relationships with the faith community. These strengths are necessary so that they continue to provide needs-based and high-quality programs. While this organization is in the preparation phase around trauma-informed care and solution-based programs for marginalized communities, I identified that this is the area that will contribute to my dissertation theme and project focus.

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[11] Szaflarski et al., "Engaging Religious Institutions to Address Racial Disparities in HIV/AIDS," 95-114.

The leadership made it known that it will continue to work within the faith sector, but this time wants to execute special programs targeted to pastors, faith leaders, and worship artists. This aim, along with the research and test phase of the organization, will significantly aid in my hypothesis. This joint effort will produce a solution-based program that will aid in trauma healing for marginalized communities and communities of color, with a heavy emphasis on churches and church leadership.

Ministry Journey

Rejection from my biological father while in utero set the path toward me falling into the trap of perfectionism. I subscribed to the belief that if I was perfect, then maybe he will finally validate and accept me. Instead, I fell deeper into abandonment issues and resentment. I grew up in the church under the pastorate of my maternal grandparents and had the flexibility to develop an evangelism ministry. This became my outlet and drew me closer to God. This ministry served as my outlet when I endured more pain from childhood friends and bullying—both from within the church I attended.

In the fall of 2001, I began my educational journey at Miami University in Oxford, Ohio. Unfortunately, before truly getting settled into college, one of the major traumatic events of my life occurred. Several weeks into my freshmen year, I became the victim of a violent sexual assault on campus by someone previously unknown. The 3-hour rape kit test determined that it was a violent act as the red and sore areas were glaring through on the visual monitors. I dealt with the legal aspect of this horrible situation but never touched the psychological need. That rape stripped me of my compassion, my love for people, and my very essence as a human being. I turned cold

and manipulative. With help, counsel, and love from my grandparents and pastors, I found my way back to God and ministry work.

In April of 2004, my tangible source of comfort and protection was abruptly taken from me. My grandfather/pastor was diagnosed with stage four lung cancer in March 2004 and passed away in April 2004. At this point, something shut off inside of me, and I turned my back entirely to my relationship with God. I failed to reconcile how a loving God would allow for the infliction of so much hurt and pain on a person with so much love inside them. I abandoned the teachings I learned and stripped myself of my identity in Christ. After all, God failed to truly love me, so why continue to show up for God each day?

Despite the challenges, I continued my educational journey. The liberal arts degree I earned assisted me with my work in the non-profit world. I served as the program director for IV-CHARIS for eight years. I took my learnings and applied them to everyday work tasks. My education and life experiences allowed me to excel in my deliverables. During that time, I implemented and executed programs for the marginalized community in the Greater Cincinnati region and beyond. Additionally, I ran a statewide HIV/AIDS Initiative that lasted for one full year and culminated in a celebrity state tour with six Hollywood celebrities.

In 2013, I decided to go back to school to receive my master's degree in organizational leadership. This degree allows an individual to come in and learn the many sides of an organization and develop strategies to drive any organization or company forward. I am an analytical person who respects processes, and I have an intense level of curiosity that gives me an understanding of how something comes together.

The professional part of my life is ever evolving. I am in my mid-thirties and am on an exploratory path right now related to my career. In addition to the organizational leadership background, I have an international change management designation. In this non-profit organization, I developed my leadership skills and program management capabilities. I had the best work product. I networked and built relationships with people in multiple sectors. This position blossomed me.

While working at the non-profit, I co-founded a commercial cleaning company. I had a business partner, and we proudly dedicated 50% of our workforce to individuals in need of a second chance. I always had a leadership and business background, so that was not my problem. My major challenge came from the workforce. We had to break through manipulation and survival mentalities. This experience sharpened my leadership skills and prepared me for conflict resolution. The experience also assisted me from a professional standpoint as I contended with challenging personalities in Corporate America.

In my corporate career, I worked in my areas of interest. I was responsible for drafting a response for AVP/Director review, composing, and sending correspondence of moderate complexity without management review, and advising associates on the company and department policies. I was also responsible for the creation and maintenance of I.T. Visual Management Boards, compiling information from a variety of sources to prepare standard and ad hoc reports and exhibits. In addition, I worked to gather data and information, assemble materials, and prepare detailed exhibits for reports, presentations, or special projects. I was responsible for departmental communication and monthly communication from vice president.

Also, I was a local change champion providing coaching on the ADKAR model, sponsor roadmaps, project health assessments, resistance management, and change communication to associates. I worked to conduct impact analyses, assess change readiness, and identified vital stakeholders. In addition, I was responsible for applying a change management process and tools to create a strategy to support the adoption of the changes required by a project or initiative. Furthermore, I supported the design, development, delivery, and management of communications for directly and indirectly impacted managers, business partners, and associates. I provided input, document requirements, and supported the design and delivery of training programs.

Presently, I serve on the pastoral staff for a progressive United Methodist Church. I work in a space that allows me to work through my heart and with my professional skills at the same time. I lead the Congregational Care Team and work with a team of fifteen individuals on many ways we care for fellow congregants. I conduct classes on spirituality and slow living entitled “Finding Balance.” Lastly, I facilitate monthly “Sister Circle” classes for moms in the Thrive to Five program.

I recognize the power in the life lessons and these skills because they were transferrable. Organizational re-branding takes a certain of knowledge and ability. In addition to that, it will take a special kind of personality and skillset to work with those who are heavily traumatized. There are ways to speak and handle a situation involving someone needing to hope and to heal. This work prepared me in a way that I can effectively assist this context to meet their needs.

Develop the Synergy

The topic I chose for this project is "Spiritual Cultivation and Trauma Healing through Music Therapy." This concept takes on the idea that solutions for those that connect to some form of trauma exist. The context I chose has a twenty-year reputable brand that prides itself on implementing and executing high-quality programs that touch an individual's spirit, soul, and body. One core principle of the context is that to help someone become fully whole, you must introduce that individual to "whole-person" ministry. The executive director informed me that the blueprint for her work came from her late husband. She stated, "A lot of times, social service agencies tend to the body and the soul of a person. They usually do not deal with the spiritual aspect."[12]

The active exploration of the WHO on the classification of spirituality as a social determinant of health provides a firm foundation for my project. This exploration pairs well with my personal ministerial development and the identified needs of my context. As an individual rooted in faith working with a faith-based context, this idea of spirituality as a social determinant of health sets the tone for my proposed project.

My introduction to spirituality came from the teachings I received in the church. The church rooted these teachings in Genesis 1:26-27 where it reads,

> And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea and the fowl of the air, and over the cattle, and overall the earth, and over every creeping thing that creepeth upon the earth. So God crated man in his image, in the image of God created him; male and female created he them. (Gn. 1:26-27).

John 4:24 reveals that I am a spirit as it reads, "God is a Spirit: and they that worship him must worship him in spirit and in truth" (Jn. 4:24). I learned that I possessed a soul after

[12] Mamie Harris, interview by author, Cincinnati, OH, March 9, 2020.

hearing Genesis 2:7, which reads “And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life, and man became a living soul” (Gn. 2:7). In my time of learning the background of my context, the leadership emphasized that the scriptures above are the formative scriptures of SARA-IRP. These scriptures help shape the values of the context. These grounding principles helped transform the lives of over 50,000 clients served over twenty years.

The values I learned as program director in this context spilled over into the ministry work that I do every day. I developed an entire eight-week curriculum for parishioners and community members on understanding spirituality and balance. I also took these concepts and incorporated them into my Bible study lessons, preaching and congregational care teamwork.

Through my personal life experiences and data collection from clients, I learned that unaddressed trauma speaks loudly through behavior. An individual copes with trauma in many ways. For example, when trauma remains unaddressed, problematic coping behaviors spill over into interactions with others, how a situation is resolved, and how a person reacts to life.

The data collection tools used by the context assisted in their effectiveness. Failing to know the etiology of poor sexual decisions would prevent the staff from providing adequate counseling. The organization excelled in service because it went beyond the fact that a person requested a screen. They looked at the “why” for the screen. Once they received the “why,” they aided the clients in becoming “owners” of their behaviors, thus helping them make better life decisions.

These dialogues led to clients understanding that they had something more profound than a few bad sexual health decisions. They realized that something else happened in their life and this activity was their way of coping. Many of these conversations led to a traumatic life experience. The comparison of the conversations with clients and the data collection analysis showed that the exhibited and reported behaviors from clients resulted from unaddressed traumatic life experiences.

The outcome from the board strategy sessions was for the organization to reconnect with its roots. The series of conversations that followed the strategy session concluded with the need for an organizational rebrand. The top priority of the rebrand was the incorporation of a program that addresses trauma. The move towards the inclusion of trauma-informed care programming in the organization's portfolio required restructuring and assessing its current project's health. My background in organizational leadership and change management uniquely positioned me to assist this context in moving towards its larger goal. Throughout my years of ministry work, I sharpened several skills including data collection and analytics, organizational change management, strategy consultation, communication and public speaking, networking and community planning, project implementation/mobilization, program management, and pastoral care.

My ministerial skills and interests deeply align with my context's mission, vision, action plan, and goals. In addition to that, my skills and interests are helpful in many types of contexts. As previously mentioned, my context is currently in the "test and design" phase of their rebrand effort. Each of the skills mentioned above will assist in several ways.

Data Collection and Analytics

I understand the process of evaluating; therefore, I am versed in information gathering. Depending upon the type of project and desired information, I can identify the best collection tool, whether it be a survey, questionnaire, or interview. After data collection, I can interpret the findings and create a summary report. I can then look at pulling out the opportunities or needs and create a plan to address those specific opportunities. This aided in the data collection process from the context. They analyzed from the collection tool that accomplishing their genuine goal of delivering a "whole-person" ministry required the implementation of a different kind of service.

Organizational Change Management

I have a designation and complete understanding of the Awareness, Desire, Knowledge, Ability, and Reinforcement (ADKAR) model through PROSCI. I can access the organizational and project health to determine if a change can be enforced correctly or if more time is needed. I coach sponsors of the respective change from start to finish, and I even assist with making sure that reinforcement is present to ensure the maintenance of the change. Once the context had full awareness of the need for change, I can now walk it through the ADKAR model from start to finish to ensure that the change implementation is timely, accurate, and sustainable.

Strategy Consultation

I can listen to the desires of the individual(s) putting forth the plan. Then, I ask the pertinent questions that lead to the end goal. Finally, I offer robust and healthy

communication to understand the individual in charge of the plan, the plan itself, and develop the leader's thinking. These steps assist me in leading an individual right to the individual's desired end. Concerning my context, I took the mission, vision, data collection summary, notes from four planning sessions, goals, objectives, and action steps of a twenty-year brand and encapsulated it into one strategic plan. After creating this plan, the leader could visualize the plan and began taking steps towards completion.

Communication and Public Speaking

I can develop organizational communications documents. This allows for the proper communication about the internal activities for dissemination to the public and critical stakeholders of the context. To complement the written communications, I can verbally translate the activities to the community-at-large through various channels and opportunities. For example, the organization is in the middle of a complete rebrand. I know how to communicate through written and oral means with the community stakeholders, funders, donors, vendors, and clients of the context. One of the high-priority needs was to begin to have communication circulate about the new mission and vision of the context. They also wanted to show the brand's expansion and ensure the community knows of the new programs that the context put in place.

Networking and Community Planning

I understand the importance and value of building and sustaining working relationships. I know how to do strategic networking and general networking. I cultivate those relationships and do the necessary to maintain and sustain the relationship. Good

networking strongly connects with community planning. Having a good working relationship, makes it easier to have an interactive planning process with the community. There is no struggle in obtaining contributions from community members and social service agencies. The "buy-in" is present, and it causes individuals to feel a level of ownership and accountability to the plan's success. I assisted the organization in building and maintaining working relationships with people and organizations from multiple sectors of the community. For example, for the rebrand needs, I worked with collaborators from the media sector in print media and radio. They helped to spread the word about the brand expansion.

Program Implementation/Mobilization

I know how to conceptualize, implement, and execute programs and projects. I understand the mechanics of programming in needs assessment, data collection, action planning, implementation, and evaluation. *Merriam-Webster* defines mobilization as "to put in movement or circulation."[13] The ability to galvanize people for one cause will prove to be beneficial for this new shift. Due to positive working relationships, I can call upon individuals from different community sectors to come together and work on the new program that falls under the expansion of the context.

Program Management

I can provide oversight to and coordinate programs and projects. I can also make process improvements and implement ways to better the individual project or program. I

[13] *Merriam-Webster Dictionary*, s.v. "Mobilize," Merriam-Webster, https://www.merriam-webster.com/dictionary/mobilize.

previously held this role in the context for eight years and am confident that I can assist in any capacity as the program expansion continues to roll out and projects go live.

Pastoral Care

I currently oversee the Pastoral Care Ministry at my place of employment. I am allowed to care for people and develop different methods to meet the needs of parishioners. This connects with the needs of the context as there is a shift to dig beyond the surface and touch on a challenging topic. Maneuvering through trauma is not easy as it brings up hurt, anger, devastation, pain, grief, bitterness, and many other uncomfortable feelings. As the context moves further in this subject, there will be a need to have a "care" aspect to programming and assist with this inclusion.

In light of the world's focus zeroing on two public health crises—COVID-19 and racism—there is a call for the pastors, faith leaders, and churches to devise plans to reach those suffering resulting trauma.[14] Historically, the intersection of religion and healthcare led to the healing of someone suffering from a physical ailment.[15] As pastors and leaders move forward in strategizing on remaining present and relevant for their congregations, it becomes critical for them to be preserved and balanced.

While not a deeply discussed topic, there is evidence that the pastor's mental health impacts the health of the church. This impact is significant, and it can supersede

[14] Andy Crouch, Kurt Keilhacker, and Dave Blanchard, "Leading Beyond the Blizzard: Why Every Organization is Now a Startup," *The Praxis Journal*, March 20, 2020, https://journal.praxislabs.org/leading-beyond-the-blizzard-why-every-organization-is-now-a-startup-b7f32fb278ff.

[15] Harold Koenig, "Religion, Spirituality and Health: The Research and Clinical Implications," *ISRN Psychiatry* (December 16, 2012), https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3671693/.

the church and affect the surrounding community and nation.[16] Pastors and faith leaders were always essential. However, recent times give a resounding reminder of just how essential they are.

General Nature and Content of Proposed Project

This project intends to address complex post-traumatic stress disorder (C-PTSD) within Black Americans that identify as Christian. The problem is the high rate of complex trauma in Black congregations. After targeted research on trauma and Black Americans, I learned that the SAMHSA 2018 National Survey on Drug Use and Health reports that "Sixteen percent (4.8 million) of Black and African American people reported having a mental illness, and 22.4 percent of those (1.1 million people) reported a serious mental illness over the past year. Serious mental illness (SMI) rose among all ages of Black and African American people between 2008 and 2018."[17]

Additionally, the National Alliance on Mental Illness shares that the Pew Research Center reported that 91% of Black Americans say religion is somewhat vital in their lives, and 79% identify as Christian.[18] The problem is the high prevalence of complex trauma within Black congregations. According to the WHO, "Complex PTSD, or developmental PTSD as it is also called, refers to the constellation of symptoms that

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[16] Erik D. Salwen et al., "Self-Disclosure and Spiritual Well-Being in Pastors Seeking Professional Psychological Help," *Pastoral Psychology* 66, no. 4 (2017): 505-521, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5493724/.

[17] Mental Health America, "Black and African American Communities and Mental Health," Mental Health America, https://www.mhanational.org/issues/black-and-african-american-communities-and-mental-health.

[18] Alicia Montgomery, "Why Black Churches Need to Do Better with Mental Health Issues," National Alliance on Mental Illness, July 20, 2020, https://www.nami.org/Blogs/NAMI-Blog/July-2020/Why-Black-Churches-Need-to-Do-Better-with-Mental-Health-Issues.

may result from prolonged, chronic exposure to traumatic experiences, especially in childhood, as opposed to PTSD, which is more typically associated with a discrete traumatic incident or set of traumatic events."[19]

Statement of the Problem and Hypothesis

The project's hypothesis is that if churches adopt a music therapy model, then trauma healing, optimal health, and revitalization will occur for Black congregants. After experiencing complex trauma from adolescence to adulthood coupled with working in a context that addresses multiple layers of trauma within churches, I suggest that that implementing a music therapy model would aid in trauma healing and holistic health. Black Americans experienced a variety of traumatic encounters within their lifetimes. Therefore, complex trauma is the premise for this project. The plan is to have two churches implement a music therapy course in four one-hour weekly sessions. A board-certified music therapist will facilitate the courses.

In addition to racial Trauma, we face a previously unseen global crisis. This pandemic, known as COVID-19, suddenly disrupted everyday living. This is when people fail to feel balanced as anxiety, depression, anger, and even fear fill them. Once our societal "norms" are back in motion, there will be an immense amount of post-traumatic stress disorder present. Not only will it be present, but there will also be a need to navigate these uncharted territories. I designed this project to provide solution-based tips and tools on navigating complex trauma for Black congregations.

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[19] Paul J. Rosenfield et al., "Complex PTSD in ICD-11: A Case Report on a New Diagnosis," *Journal of Psychiatric Practice* 24, no. 5 (September 2018): 364-370, https://pubmed.ncbi.nlm.nih.gov/30427825/.

This project tackles complex trauma explicitly in a solution-driven way. Therefore, not only will there be discussion around defining this trauma and identifying where it may show up in one's life, but there will also be measurable and attainable results. As a result of this project, I anticipate for project participants to identify two to three ways to navigate personal trauma healthily as well as an increased mood among participants. I further expect for participants to identify the direct correlation between trauma healing and musical expression and to experience increased learnings on the topic of complex trauma. Additionally, I anticipate participants experiencing relief from complex trauma because of finding the participants' individual "story" in musical expression while also developing a deep connection to and value for musical expression. Lastly, after this project I believe that participants will perceive the project as beneficial to their personal growth and spiritual cultivation.

Conclusion

The theme for the project is "Spiritual Cultivation and Trauma Healing Through Music Therapy." This is centered on valuing, appreciating, and undergirding the essential individuals that take on the charge of nurturing and developing one's spiritual health. If IV-CHARIS uses the music therapy model to create a trauma recovery program, then it will be positioned to teach both its members and persons from the surrounding community the information and methodologies to address their emotional health and well-being.

Research Methodology

The project will use the Mood Scale (PHQ) survey. This survey helps to identify the well-being of an individual. Toxicity prevents a person from progressing in life and aids in long-term health problems. Additionally, there will be a pre and post-test along with focus journals utilized to gauge the project participants' progress. Lastly, the project will use the General Health Questionnaire. Goldberg, to identify the mental well-being of an individual, created this questionnaire.

Project Calendar/Timeline

To complete the research project, the following timeline is being proposed. Regarding July 2021, the first week of July will include a meeting with professional associates to discuss the proposed research plan and obtain feedback. This meeting will discuss the problem statement, hypothesis, and project at great length. The plan is for this to be a ninety-minute meeting with all three associates via Zoom. The desired outcome from this meeting is to receive constructive feedback and depart with a solid research project that is effective, realistic, and measurable. This meeting will conclude with the group fully understanding our formal agreement based on the criteria given by the Doctoral Committee.

The second week of July will include a meeting with the context associates via zoom. This meeting will serve as a time for disclosing the proposed plan with goals and outcomes. I will provide a layout of the timeline and the action plan. My desire is to receive feedback from the associates along with support on the project. The context associates are all connected to the churches with which the parachurch works. One

associate specified that she wants to assist with the recruitment of research participants. This opens the door for my project, as more individuals will be approached to become a part of the project. I will also have a formal agreement signed by all six associates along with a non-disclosure form. This meeting is slated for ninety minutes. The desired outcome is for full formal buy-in from the context.

During the month of August, I anticipate doing work related to Format Control and Candidacy Review. Next, in the month of September I will submit my work into Canvas. In November 2021, I will prepare the project. This time includes communication with the pastors and faith leaders of the churches where the participants attend church. Following these meetings, I will set up a meeting with the heads of the Health and Wellness Ministries and gather buy-in for participation. This includes prepping the General Health Questionnaire and the PHQ Test for participants. The first six sessions will also include a meeting with the music professional. Finally, I will secure a location for the sessions. In January 2022. Once approved I will implement my project according to the project proposal.

CHAPTER TWO

BIBLICAL FOUNDATIONS

Introduction

The biblical foundations chapter offers a thorough analysis on the selected pericope that best relates to the doctoral project. The biblical passage comes out of the book of 1 Samuel in the sixteenth chapter, versus fourteen through twenty-three. This chapter illuminates the theme of "Spiritual Cultivation and Trauma Healing through Music Therapy." This passage actively explores how music can soothe a spirit infused with trauma.

The geographic location for this passage is Israel. Saul—a Benjaminite—was thirty years old when God, through the prophet Samuel, identified Saul as the one to be anointed as Israel's first King. The name Saul means "desired," and his name is mentioned 335 times in the Bible. Saul cuts his future short with Israel because of his disobedience. He performs sacrificial offerings independently and keeps livestock during battles God explicitly tells him to eliminate.

This narrative discloses his disobedience and that he does so without remorse until confronted by the Prophet Samuel. This confrontation between Samuel and Saul regarding his actions was met with justification from Saul on his decisions, to no avail. As a result of this unfortunate occurrence, the spirit of the Lord departs from Saul, and God instructs Samuel to anoint David as the next king of Israel.

The text enlightens the reader that God expressed regret in his decision to have Samuel anoint Saul as the first king of Israel. To that end, Saul's disobedience opened the door for an evil spirit to come upon him, resulting in decreased mood and torment. This spirit would frequent Saul and cause much emotional distress to him and those that served in his court.

Saul was a complicated man. He was a man of valor that suffered from some form of mental illness. In 2020, he would more than likely be diagnosed with schizophrenia or manic depression. His mental illness would cause violent outbursts from time to time. It is extremely important to note that there was statement made in the narrative for a skillful musician to be summoned to come in and assist the king when he would have these torturous moments arise. David was not an ordinary musician; he was a professional musician that possessed the needed expertise to help increase King Saul's mood.

David aided in healing King Saul by playing the lyre, and immediately the evil spirit left him. As a result of David's skillful playing coupled with instant positive results, Saul sent word back to Jesse saying, "Let David remain in my service, for he has found favor in my sight."[1] Each subsequent experience with the evil spirit would cause David to play and because of the healing power of the music, Saul experienced an increase in his mood and emotional well-being.

The lyre is smaller than the harp and was known to bring comfort and soothe. It was a popular four-to-eight stringed instrument used during this time. One simple lyre design was a triangular shape made of wood and the string consisted of grass. Sturdier strings consisted of dried animal intestines. David was a psalmist and through his music

[1] All biblical citations will be from the New Revised Standard Version, unless otherwise noted, 1 Samuel 16: 14-23.

evil spirits ceased. He was made a permanent resident in the king's court because of his musical gift that soothed to a deeply troubled and mentally ill king.

Exegesis

Historical Context

This narrative discloses the transition Israel undergoes from a theocracy to a monarchy. First and Second Samuel discuss the origin of Israel's kingship. There are five sections to these two books.[2] Section one tells Samuel's story. It begins with the high priest—Eli—and the shift in his relationship with God. It starts with a strong, intimate connection with God and ends in condemnation. Eli falls to his death after he learns that his sons were corrupt and subsequently murdered, and that the Ark of the Covenant went into the hands of the enemy.[3] This section shows the transition between the priesthood and the monarchy.[4] Additionally, it includes a narration of the birth of the prophet and last judge—Samuel. Kaminsky, Lohr, and Reasoner state, "While named after the prophet Samuel, Samuel himself is only featured in 1 Samuel, most prominently in the first half of the book."[5]

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[2] Wayne A. Meeks, ed., *The HarperCollins Study Bible: New Revised Standard Version, Including the Apocryphal/Deuterocanonical Books with Concordance*, 1st ed. (San Francisco, CA: Harper San Francisco, 2006), 389.

[3] Zondervan, *Life Application Study Bible, NIV* (Grand Rapids, MI: Zondervan, 2003).

[4] Meeks, *The HarperCollins Study Bible*, 389.

[5] Joel S. Kaminsky, Joel N. Lohr, and Mark Reasoner, *The Abingdon Introduction to the Bible: Understanding Jewish and Christian Scriptures* (Nashville, TN: Abingdon Press, 2014), 111.

Samuel's mother, Hannah, is barren and pleads with God for a child. After Samuel's birth, Hannah dedicates his life to God's service. Hannah brings Samuel to the sanctuary in Shiloh where he is to live and complete his work for the Lord. He becomes one of the most powerful prophets in Israel. Some of his accomplishments include how he culminates the prophets, founds the school of the prophets, and anoints the first two kings in Israel.[6] Samuel is not without fault and experiences similar challenges that Eli experiences with his children. Soon thereafter, the people reject the priesthood and express great desire for a king.[7]

Section two discusses Israel's inaugural king, Saul. Saul is named Israel's first king. This section introduces King Saul speculates about his capabilities as king. He shortly proves himself in battle.[8] Soon after this victory, Saul's life begins to unfold due to the continual acts of disobedience coupled with the absence of remorse. This section also introduces Israel's second king, David. Saul suffers from mental illness and quickly becomes jealous of David. Eventually, Saul's is condemned, and his kingship is removed.[9]

Section three reveals David's rise to his kingship. This portion shows the complexity of the relationship between Saul and David. Saul becomes increasingly erratic and focused on killing David, the same young man he hires into his court to provide the

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[6] Zondervan, *Life Application Study Bible, NIV*.

[7] Zondervan, *Life Application Study Bible, NIV*.

[8] Meeks, *The HarperCollins Study Bible*, 389.

[9] Meeks, *The HarperCollins Study Bible*, 389.

musical service to him in his court. The author describes David as: handsome, young, charismatic, gifted musician, warrior, and successful.[10]

Section four covers the time of King David's reign in Israel. The prophet Nathan reveals the covenant agreement that God makes with David. That covenant was that God would continue David's lineage in Israel forever.[11] Nathan also makes David aware that his son will build a temple for the Lord as David had too much blood on his hands.

Section five discusses the conflict between David and his son, Absalom. On several occasions, Absalom attempts to take the life of his father. Absalom fails in his revolt and is eventually murdered. Older and in fear of his safety, David flees Jerusalem.[12] The end of this section includes poetry the Bible attributes to David, and narrative materials that the Bible attributes to Samuel and Kings.[13]

The social-historical context of 1 Samuel includes internal and external threats. The first part of 1 Samuel has been described as "Israel is a loose federation of tribes, experiencing external threats from the militarily superior Philistines and internal crisis because of the corruption of the priestly house of Eli at Shiloh."[14] The external threat included incorporating into a Philistine empire that sought to expand into Israeli

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[10] Meeks, *The HarperCollins Study Bible*, 389.

[11] Zondervan, *Life Application Study Bible, NIV*.

[12] Meeks, *The HarperCollins Study Bible*, 389.

[13] Meeks, *The HarperCollins Study Bible*, 389.

[14] Walter J. Harrelson, *The New Interpreter's Study Bible: New Revised Standard Version with the Apocrypha* (Nashville, TN: Abingdon Press, 2003), 949.

territory.[15] The internal crisis revolves around the loose tribal association unable to handle such problems coupled with the corruption of Yahwism.

There was a firm conviction that Israel was unable to withstand both crises. However, the end of Samuel shows the political and social transformation of Israel.[16] The political transformation brought about the centralization and development of new governance structures that could unify Israel's tribes and navigate challenges. Additionally, Israel witnessed emerging wealth.

Literary Context

The author of 1 Samuel is believed to be the Prophet Samuel. However, it is noted in the text that Samuel dies in the first book, and the second book is thought to have been written by someone who lived during this time with an eyewitness account of the events. Some scholars even believe this author of the second book to be a follower of Samuel.

First and Second Samuel record one of the most critical shifts in Israel. Some scholars even write that these two books bear "witness to one of the most crucial transitions in the history of Ancient Israel."[17] First Samuel opens with the challenges – internally and externally—that Israel endures.

They deal with the fall of the House of Eli and loss of the Ark of the Covenant (internal) while simultaneously battling threats from the Philistines (external). In

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[15] Harrelson, *The New Interpreter's Study Bible,* 963.

[16] Harrelson, *The New Interpreter's Study Bible,* 964.

[17] Leander E. Keck, ed., *The New Interpreter's Bible: General Articles and Introduction, Commentary, and Reflections for Each Book of the Bible, Including the Apocryphal/Deuterocanonical Books*, vol. 2, *Numbers - Samuel* (Nashville, TN: Abingdon Press, 1994), 1097.

addition, various thoughts on the compilation of the Book of First Samuel exist. Some believe that there is more than one voice in this book.

Biblical scholars write that there are two perspectives within the text—promonarchic and antimonarchic.[18] Examples include 1 Samuel chapter eight where Israel demands a king, but chapter twelve shows Samuel rebuking the people for demanding a king. Scholars highlight that there is more than one Israelite constituency, where the monarch strips power from tribal leaders.[19] The other constituency, through promonarchist texts, shows justification for the shift from tribal leaders to the monarchy.[20]

Both books are affiliated with the Deuteronomistic History. According to Hebrew Tradition, 1 and 2 Samuel were considered one book. The Greek version of the Hebrew Bible, or the Septuagint, divides the book into two books.[21] First Samuel gives a record of the life of Samuel, the reign and decline of Saul and the introduction to Israel's second and greatest king. This nonfiction narrative covers a period of 100 years (1100 B.C. – 1000 B.C.). The Septuagint manuscripts divided the Books of Samuel and Kings into four books and titled them one through four kingdoms.[22] This change was adopted for decades. In particular, the Roman Catholics accepted this distinction until the mid-twentieth century.[23]

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[18] Kaminsky, Lohr, and Reasoner, *The Abingdon Introduction to the Bible*, 112.

[19] Kaminsky, Lohr, and Reasoner, *The Abingdon Introduction to the Bible*, 112.

[20] Kaminsky, Lohr, and Reasoner, *The Abingdon Introduction to the Bible*, 113.

[21] Keck, *The New Interpreter's Bible*, 1095.

[22] Keck, *The New Interpreter's Bible*, 1094.

[23] Keck, *The New Interpreter's Bible*, 1094.

The previous books heavily influenced the structure of these two books. The breaking up of the chapters is modeled after the style of previous chapters where the story ends after the death of a prominent figure.[24] Second Samuel shows some deviation from other books in that it is named after Samuel, yet Samuel fails to appear in the book.[25] There is a discrepancy regarding the quality and length of both books among scholars. The Masoretic text is much shorter than the Septuagint version.[26] A vast majority of Biblical scholars believe that Greek translators included traditions known at that time, which in-turn expanded the texts that the Hebrew translations omitted.[27]

The Book of Samuel is connected to controversy and scrutiny. Furthermore, the number of scribal omissions was known as homoioteleuton.[28] According to scholars, the Hebrew text of the Book of Samuel is in poor condition.[29] This was derived from the way things were recorded and later restored. The initial translation of the book contributed to more discrepancies. The original Hebrew text was shorter, and the belief is that Greek translators added their known traditions and subsequently expanded the book.[30] A different group of scholars believed that the Hebrew text had grave errors, such as copying errors and countless omissions.

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[24] Keck, *The New Interpreter's Bible*, 1095.

[25] Keck, *The New Interpreter's Bible*, 1095.

[26] Keck, *The New Interpreter's Bible*, 1097.

[27] Keck, *The New Interpreter's Bible*, 1097.

[28] John Barton and John Muddiman, *The Oxford Bible Commentary* (Oxford, UK: Oxford University Press, 2001), 197.

[29] Barton and Muddiman, *The Oxford Bible Commentary*, 197.

[30] Harrelson, *The New Interpreter's Study Bible*, 950.

This theory was later proven true in 1952 when three fragmentary Samuel manuscripts were discovered close to the Dead Sea.[31] The identified manuscripts from the Dead Sea consisted of many findings. The first piece, 4QSam(a) – written in the first century BCE - contains a vast quantity of 1 and 2 Samuel.[32] This portion was preserved fairly well and considered to be in good condition. The second manuscript - 4QSam(b) – contains a minute portion of 1 Samuel. This section dates mid-third century and only has poorly preserved contents.[33] The third fragmented piece – 4QSam(c) – has a tiny portion of the book. This section was written in the first century and contained 1 Samuel 25 and 2 Samuel 14-15.[34]

The Books of Samuel are not absent of multiple theories. Nineteenth and twentieth-century scholars studied and watched for literary stands that threaded throughout the Books of Samuel. A debunked theory in the twentieth century was that literary sources in the Books of Samuel were continuations of those present in the Pentateuch.[35]

A more reliable theory that arose was that the books comprised early and late sources. The early source provided a positive variation of the evolution of Israel's monarchy and the reliability of historical facts. The late source was considered less reliable than the earlier source. The compilation of these theories is more complex than resolute.

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[31] Harrelson, *The New Interpreter's Study Bible*, 950.

[32] Harrelson, *The New Interpreter's Study Bible,* 950.

[33] Harrelson, *The New Interpreter's Study Bible,* 950.

[34] Harrelson, *The New Interpreter's Study Bible,* 950.

[35] Harrelson, *The New Interpreter's Study Bible,* 958.

Leonhard Rost published a study of 2 Samuel 9-20 and 1 Kings 1-2 with the belief that there is a single author who lived during the time of the events. A focal point for his work was centered on the question, "Who will succeed David on the throne?"[36] Rost's work and viewpoint of the author of the Books of Samuel remain accepted. Albeit contradictions and complexities, scholars have discovered baseline fundamentals to the Books of Samuel that offer a better understanding of its literary construction. Many contemporary scholars continue to pay significant attention to the complexity of Samuel, while simultaneously working with traditional tools of historical-critical scholarship.[37] The historical-critical methods highlight the ark narrative, the rise of kingship in Israel, the history of David's rise, David's consolidation of his kingdom, the court history of David, and the appendices of Samuel.[38]

There has been recent identification of a social-scientific impact. Many social–world critics believe the complex pattern of economic and social pressures led to centralization and developed resistance to said centralization.[39] It is believed that the narratives of Samuel tell the story of Israel seeking to unify diverse perspectives based on Yahwistic religion.[40]

Twentieth-century scholars recognized the notable absence of theological interpretation in the Books of Samuel. Moreover, scholars have identified that there is a

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[36] Harrelson, *The New Interpreter's Study Bible,* 959.

[37] Harrelson, *The New Interpreter's Study Bible,* 960.

[38] Harrelson, *The New Interpreter's Study Bible,* 960.

[39] Harrelson, *The New Interpreter's Study Bible,* 961.

[40] Harrelson, *The New Interpreter's Study Bible,* 961.

theological struggle within Israel.[41] The struggle revolves around its' ability to modify its' faith to social realities perceived as "radically changed," along with the connection to God's providence to human power.[42] This concern resides within the Jewish and Christian communities, respectively.

Textual Analysis of I Samuel 16: 14-23

Beginning in I Samuel chapter sixteen, God instructs Samuel to go and anoint David to be Israel's next King. God initially begins by asking Samuel, "How long will you grieve over Saul? I have rejected him from being king over Israel." He instructs Samuel to go and visit Jesse of Bethlehem as God chose one of his sons. Prior to his arrival, God gives Samuel specific instructions to fill his horn with oil and when he arrives, he is to tell Jesse, "I have come to sacrifice to the Lord" and invite him to sacrifice as well.

Samuel sets out to Bethlehem as God instructs and arrives to find the elders asking him "Do you come peaceably?" He tells them that he comes in peace and to make a sacrifice to the Lord. He then looks at the sons of Jesse and believes that one of the sons that appears is the one who God chose. God continues to confirm that each son Samuel assumes is the next king is not the one. He then asks Jesse if there are any more sons, and he shares that he still has his youngest son who is not present as he is "keeping the sheep." Upon Samuel's instruction, David appears, and God confirms that he is the one that God chose. Samuel then anoints David and God's spirit comes upon him.

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[41] Harrelson, *The New Interpreter's Study Bible,* 961.

[42] Harrelson, *The New Interpreter's Study Bible,* 961.

After the spirit of the Lord departs from Saul, the passage states that an evil spirit from the Lord comes upon him and tormented him. Saul's servants acknowledge the evil spirit and invites him to bring someone in to play the lyre so that he would feel better. Lyres were widely recognized for having a soothing quality. One of the servants recognizes that there is an individual who could come in and utilize artistic expressions to assist in relieving Saul's agitated spirit.

The servant described this individual as a skillful musician, a mighty man of valor, a warrior, prudent in speech, handsome, and that the Lord's presence is with him. The man to whom the servant refers is David, the son of Jesse of Bethlehem. At this point in the passage, readers receive the second part of David's introduction. The earlier verses of the passage where Samuel anoints David king is the first time this passage introduces David. David is summoned to play the lyre for Saul. He impacts Saul so greatly that Saul employs him within his courts. The spirit of the Lord that departs from Saul seems permanent.

First Samuel 16:14-15 reads, "Now the spirit of the Lord departed from Saul, and an evil spirit from the Lord tormented him. And Saul's servants said to him, 'See now, an evil spirit from God is tormenting you'" (1 Sm. 16:14-15). At one point, the spirit of the Lord is with Saul and gives him the power to prophesy and rule. However, due to Saul's consistent disobedience initially without remorse, that Spirit departs, and a tormenting spirit replaces that spirit. God's Spirit resting upon Saul implied that he was the one anointed by God.

The Spirit of the Lord in the texts represents the third person of the triune God, the Holy Spirit, coequal, coeternal with the Father and the Son. God bestowed favor upon Saul and was with him. He helped him fight battles and operate out of a place of victory.

In the text, the word "evil" means bad, unpleasant, giving pain, unhappiness, misery, and vicious in disposition. This symbolizes that the presence of God has departed and been replaced by a different spirit. This evil spirit tormented Saul repeatedly. Torment means "to terrify, startle, fall upon, dismay, be overtaken by sudden terror, or overwhelm."[43] This spirit completely took over Saul and brought significant discomfort to him and those around him.

Scholars noted that God's Spirit comes upon Saul more than once. However, this text alludes to a permanent departure.[44] The ranking members in Saul's court recognize and acknowledge that an evil spirit comes upon Saul.

Verses sixteen through seventeen states,

> "Let our lord now command the servants who attend you to look for someone who is skillful in playing the lyre; and when the evil spirit from God is upon you, he will play it, and you will feel better." So Saul said to his servants, "Provide for me someone who can play well, and bring him to me" (1 Sm. 16:16-17).

It was to the point that Saul's servant saw the need for an intervention. The servant implored him to seek help – in the form of music – to manage his manic episodes. In verse sixteen, the word "now" means pray, now, please, used in entreaty or exhortation. The implication is to have someone who serves King Saul assist with this. The word before means in front of, in the presence of, in the face of, at the face, or in front of, from

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[43] Crossway Bibles, "A Division of Good News Publishers," StepBible, 2011, https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[44] Keck, *The New Interpreter's Bible*, 1101.

the presence of.[45] Those in the presence of Saul were also impacted tangibly by his outbursts. King Saul was all consuming.[46] He experienced paranoia at great lengths, and he spent an exorbitant amount of time attempting to murder David following the time of David's music therapy.

This request for someone to play was not a menial task, but it was deliberate in ensuring the correct type of musician was secured. The phrase "seek out" means to require, exact, and seek the face. Additionally, the servant intentionally described the desired musician as "cunning." Cunning in the text means "to know, be acquainted with, know how, be skillful."[47] The servant identified a skillful musician, but they also identified the lyre type of instrument. The musician needed to be aware of the lyre and have an expert ability to play it. Historically, the lyre or harp has been known for its healing and soothing properties. A vital point to note is that the healing from the lyre was not singular. The servant told Saul, "…when it shall come to pass," meaning each time the evil spirit arrives and overwhelms him. The servant tells him the musician will play the instrument, and he will be well. Here, "shalt be well" means "be joyful, be beneficial, happy, delightful, do well, act right, or be better."[48]

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[45] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[46] Ragy R. Girgis, *On Satan, Demons, and Psychiatry: Exploring Mental Illness in the Bible; Exploring Mental Illness in the Bible* (Eugene, OR: Wipf and Stock Publishers, 2020), http://public.eblib.com/choice/PublicFullRecord.aspx?p=6211542, 27.

[47] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[48] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

Saul was amenable to the suggestion of these servants and desired a musician that could play well. In the scripture, to play well means "making a thing good or right or beautiful, pleasing, pleasing to, doing well, or so thoroughly."[49] Saul intentionally asked his servants to provide him with a man who plays well to come unto him.

According to world folklore, it is widely believed and accepted that music could control, tame, or banish evil spirits.[50] The evil spirit that torments Saul would come and go, and music is the chosen remedy. Ancient and modern literature often correlated music with healing powers.[51] Scholars believe that a standard psychological diagnosis was not beneficial in the case of Saul.[52] There was a remedy, and in this case, it was music. So, Saul accepts the suggestion to have someone come and play for him to help tame the evil spirit that would come upon him. The verb this verse uses here is like ra'ah, meaning to "to see" or "to search out."[53]

Verses eighteen through twenty read,

> Then answered one of the servants, and said, Behold, I have seen a son of Jesse the Bethlehemite, *that is* cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and a comely person, and the LORD *is* with him. Wherefore Saul sent messengers unto Jesse, and said, Send me David thy son, which *is* with the sheep. And Jesse took an ass *laden* with bread, and a bottle of wine, and a kid, and sent *them* by David his son unto Saul" (1 Sm. 16:18-20).

Saul's command was met with a suggestion of who the musician should be. The servant indicated he bore witness to David's ability when he stated, "Behold, I have seen a son of

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[49] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[50] Meeks, *The HarperCollins Study Bible*, 414.

[51] Keck, *The New Interpreter's Bible*, 1102.

[52] Keck, *The New Interpreter's Bible*, 1102.

[53] Keck, *The New Interpreter's Bible*, 1102.

Jesse, the Bethlemite…" The phrase "I have seen" in the text means "to see, look at, inspect, perceive, consider, observe, give attention to, discern, distinguish, be caused to see, or be shown."[54] An essential part of an observation from the servant regarding David was his description of prudent. Prudent indicates "to discern, understand, consider, perceive, serve, give heed to, distinguish, or have insight and understanding."[55]

The text reintroduces David with the central theme that the Lord is with him. Scholars note that he is a warrior and an experienced shepherd boy.[56] In addition to recognizing David as a warrior and a shepherd boy, the text reveals that David is a skilled musician. This is the first biblical account of David as a musician.[57] His skills as a musician became a part of his identity. Second Samuel 23:1 refers to David as the "beloved singer of Israel."[58] Additionally, 2 Samuel 6:5 cites him as a composer of the psalms and patron of music and credits him with writing 3,600 psalms and 450 songs.[59]

Versus twenty-one through twenty-three read,

> And David came to Saul, and stood before him: and he loved him greatly; and he became his armourbearer. And Saul sent to Jesse, saying, Let David, I pray thee, stand before me; for he hath found favour in my sight. And it came to pass, when the *evil* Spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil Spirit departed from him (1 Sm. 16:21-23).

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[54] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[55] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[56] Meeks, *The HarperCollins Study Bible*, 414.

[57] Keck, *The New Interpreter's Bible*, 1101.

[58] Keck, *The New Interpreter's Bible*, 1102.

[59] Keck, *The New Interpreter's Bible*, 1102.

Saul agreed to have David come in and render musical service unto him. After experiencing the power and effectiveness of the music, Saul loved him greatly. The word greatly means "exceedingly, much, and abundance."[60] Saul's response to David's music therapy displayed how music assisted with alleviating the tormentor trauma – inflicted upon him. The effect was so immense that Saul made David his armor-bearer. Armor-bearer in the passage means "utensil, vessel, implement (of music), and tool (of labor).[61] David's musical service became a staple in Saul's life. He sent word back to Jesse indicating his desire for ongoing service stating, "…to remain in my service." Remain – in the text – means to stand, endure, appoint, ordain, and establish.[62] Furthermore, Saul displays his approval by reporting how David found favor in his sight. Favor implies "grace, charm, elegance, acceptance" while sight means "showing mental qualities or mental and spiritual faculties."[63] The work of David refreshed Saul and placed him in an elevated state of being each time he played the lyre when an emotional disturbance would occur.

David began his work in Saul's kingdom. As the verbs indicate, he has a passive role as it states that "David took the lyre and played it."[64] Saul expresses his affection for David and has him enter his kingdom for service. This text recalls how Saul recruit

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[60] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[61] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[62] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[63] Crossway Bibles, "A Division of Good News Publishers," https://www.stepbible.org/?q=version=ESV|version=KJV|reference=1Sam.16&options=VNHUG.

[64] Keck, *The New Interpreter's Bible*, 1103.

warriors for his service.[65] David's service is not one-dimensional. Dually, David is recruited to play the musical instrument and become an armourbearer for Saul. Saul has a great love for David, but that love was not without complexity as he grows insanely jealous of him. Scriptures highlight that not only is Saul's kingdom torn, but his heart is as well.[66] David's permanent service in Saul's kingdom showed Saul's high regard for him. David is also an asset to Saul as he provides relief to him when the evil spirit tormented Saul. Thus, scholars refer to David as the "source of well-being who is the possessor of the Lord's spirit who can drive back evil spirits."[67] David's musical service serves in multiple ways – the captivation of the evil Spirit and a source of relief. In the verbal sense, relief is translated as "rawah," with the same root as "spirit."[68]

Theological Analysis

God is a covenantal God. The text shows how God establishes a covenant with God's servant and expects that individual to abide by that agreement. When the individual breaks the agreement, God can transition and hold that covenant with another person. In the case of Saul, God's Spirit is upon him, and Saul is a tremendous and empowered king. However, due to Saul's continuous breach of the covenant, God's Spirit departs from Saul and comes upon David. Thus, the sickness that Saul endures is not purely mental and emotional; it is also spiritual. The evil Spirit that comes from God

[65] Keck, *The New Interpreter's Bible*, 1103.

[66] Keck, *The New Interpreter's Bible*, 1103.

[67] Keck, *The New Interpreter's Bible*, 1103.

[68] Keck, *The New Interpreter's Bible*, 1103.

offers context for the spiritual dimension of Saul's sickness.[69] His continuous disobedience separates him from God and the power of the anointing under which he once functions. Before his disobedience, Saul is in a relationship with God, and the Spirit of God causes him to be Israel's first king with many significant accomplishments.

The central theological theme is that the Lord was with David. David is Israel's second and greatest king. God begins to reveal God's more extensive plan for Israel through the life of David in this story. David is not just present to ward off an evil spirit, he has a long-standing covenant with the God of Israel as scripture reflects. David's musical service is his first step toward the fulfillment of his service to God in Israel. Scholars note the irony of David's first introduction to Israel coming from the king's mouth that he is to replace.[70] David's musical craft allows him to provide temporary relief, but he is an instrument of the Spirit that brings about well-being. So, yes, he offers temporary relief for Saul, but he is also the long-term hope for Israel.[71] God fulfills God's covenant through the life and lineage of David.

Conclusion

This biblical passage is foundational to this Doctor of Ministry project that explores various ways to address Complex Posttraumatic Stress Disorder (C-PTSD) among Black Americans. Trauma is prevalent within the Black community, and it comes in a series of events. No single event of trauma that impacted the Black community.

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[69] Keck, *The New Interpreter's Bible*, 1103.

[70] Keck, *The New Interpreter's Bible*, 1104.

[71] Keck, *The New Interpreter's Bible*, 1104.

Historically, there are 400 years of racial, social, religious, economic, and health trauma in the lives of Black Americans.

Global pandemics have magnified the disproportionate treatment and consequences of Black Americans compared to other ethnic and racial groups. This biblical pericope highlights the C-PTSD that resides within King Saul. The complexities within his life point readers to the fits of anger and rage with which he deals each time the evil spirit torments him. He eventually succumbs to the torment and dies by suicide.

The servants in his kingdom subscribe to ancient beliefs that music has healing powers and suggest a form of music therapy to assist him when the evil spirit attacks him. They seek out a skilled musician to come and service him. They choose David because of his musical ability. Scripture reveals how David's music therapy assists in taming the evil Spirit that is upon Saul. The Spirit of the Lord is with David, and his musical gift causes the evil Spirit to come under his subjection.

This passage illuminates mental illness in a man considered a great king. He was a strong man of valor but heavily tormented and troubled. The passage highlights the stronghold that mental illness has on an individual. Not only does this text provide up-close glances of the depths of mental illness, but there is a provision of healing from the trauma that is identified in King Saul.

David playing his harp for Saul during a traumatic time distinctly highlights the healing effects and power of artistic expression. This scripture lays the foundation for the doctoral project as it encapsulates the project concept, hypothesis, and theme. In the text mental illness greatly torments a leader and the agent that provides healing is music. This biblical text demonstrates the ways that music can heal and soothe an individual

neurologically and emotionally. The healing has the capability to occur on a recurring basis. The passage indicates that there was a need for musical healing for Saul more than once. Each time he experienced torment of some kind, David was able to offer his music therapy, and relief immediately came over Saul.

The doctoral project centers on Trauma Healing through Musical Therapy. Trauma hit this nation at an all-time high through a global pandemic, and it becomes critical to seek out ways to preserve those that cultivate spiritual health. Science links Music Therapy to trauma healing. This doctoral project will do a deep dive into the correlation between trauma healing and music.

CHAPTER THREE

HISTORICAL FOUNDATIONS

Introduction

The previous chapter explored music as a relaxation tool amid great turmoil. While music served in this capacity, it is also a source of inspiration for freedom and liberation. Black Americans experienced the intersection of liberation and empowerment through a monumental movement known as the Great Migration or the Black Migration. This chapter offers a historical or social context and an in-depth analysis of the Great Migration in the early twentieth century.

This shift in Black history occurred from 1916 through 1970. Trauma was the premise for this large, organized, and significant movement. The Great Migration came when Blacks experienced discrimination, widespread lynching, minimal economic opportunities, and ideologies surrounding racism grew. Blacks experienced racial trauma at great length in the southern states. The promise of a better life awaited them in the northern states, and a mass exodus occurred. Approximately six million Black people left the South and migrated North.

Black Americans experienced a "push, pull" factor as they navigated daily living in southern states. The "push" factor behind the Great Migration was from lack of

economic opportunities and harsh laws around segregation.[1] Numerous accounts of violence in lynching and similar acts from the Ku Klux Klan existed. The "pull" toward the North came with opportunities to fill the need for work in industry due to a shortage resulting from the First World War.

White supremacy heavily resurfaced in the South once the Civil War and Reconstruction ended. As a result, Jim Crow Laws took hold. In addition, laws classified as Black Codes were implemented to restrict the freedom of Black Americans. These laws put in place a procedure to guarantee that Blacks remained a "cheap labor force." This form of control came even with the abolishment of slavery.

To that end, there was an intentional decision and physical movement that resulted in geographic relocation, which took place in the form of liberation. The Great Migration was a form of resistance to oppression as Black Americans established a new presence in public life. This movement challenged racial, political, and social inequality. This movement also ushered in hope and inspiration for succeeding decades.

The Great Migration took place because of trauma and pain. Black Americans were at a place of extreme exhaustion and frustration due to systemic oppression. As a result, they sought out better ways of living. Northern states offered promises of better living. Therefore, they traveled northward toward liberation.

The "push" came in Black Codes, Jim Crow, and resurgence of White supremacy.[2] Being in the inhumane structure of slavery to emancipation yet still functioning at a deficit drove them to something greater. Emancipation failed to look like

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[1] Ronald Takaki, *A Different Mirror: A History of Multicultural America* (New York, NY: Little, Brown and Company, 1993), 342.

[2] Takaki, *A Different Mirror*, 345.

or feel like authentic freedom. Black Americans functioned under one system of oppression and involuntarily transferred to a very similar system.[3]

Print media disseminated information and knowledge vis-à-vis economic growth and job opportunities. Southern Blacks were given messages in outlets such as the *Chicago Defender* and the *New York Age*. This media was not only informational, but it was a persuasive tool that guided them to the northern states. These news outlets covered information around job experience, economic growth, and increased self-worth.

The Migration landed them in multiple northern cities such as Cleveland, Detroit, and New York.[4] Large numbers of Black Americans arrived in these cities with the hopes of economic opportunities and empowerment. Notably, New York saw the embodiment of liberation among Black Americans through the development of the Harlem Renaissance, or the "New Negro Movement."

This movement showcased Blacks in a different light and displayed their strength and culture through musical and artistic expression. As a result, Black Americans felt a sense of pride and connection to civilization.[5] Music was inspirational, and it allowed Black Americans to connect with freedom of expression and liberation. The Harlem Renaissance offered a chance for Black Americans to be mindful of their current times, as reflected in their musical selections. Music took on a form of inspiration, encouragement, and strength for Black Americans suffering tumultuous times; it was their practical release from oppression.

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[3] History.com, "Black Codes," History Channel, last modified January 21, 2021, https://www.history.com/topics/black-history/black-codes.

[4] Takaki, *A Different Mirror*, 341.

[5] Takaki, *A Different Mirror*, 343.

Main Body

Although slaves were emancipated, another form of slavery awaited Black Americans. The physical shackles disappeared, but there was still an element of control in the labor force. Instead of slavery, Blacks operated under Black Codes. Black Codes perpetuated the oppressive system in place during the time of slavery. These codes forced Black Americans to either become farmers or sharecroppers.[6] These laws forced Black Americans into one-year contracts. Should refusal occur, the punishment ranged from arrest to being forced into unpaid labor.[7]

This movement came at a time where captivity and bondage were transposed into a different context. Instead of enslavement on a plantation with a slave master who took radical liberties in the form of beatings, floggings, rape, separation of families, free labor, and much more, it became "freedom" but with required documentation that granted the ability to work in a limited capacity. However, if a person refused that contract or a slave ended the work in a pre-mature manner, punishment ensued. Oppression and trauma were ever-present in the lives of Black Americans, whether in the form of physical shackles, a mandatory contract, or a tree and a noose.

Aside from this form of slavery, White supremacy had a stronghold in the southern states, and extreme violence ensued. Black Americans witnessed excruciating sights such as those that included public lynching. Economic downturn engulfed them as blood destroyed their farms and insects ransacked cotton crops. One recorded response to

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[6] Takaki, *A Different Mirror*, 341.

[7] History.com, "Black Codes," https://www.history.com/topics/black-history/black-codes.

this turmoil was, “Boll-weevil in de cotton, Cut worm in de cotton, Debil in de White man, Wah’s goin’ on.”[8]

Reaching the end of their harvests and finding themselves in more debt than before left Southern Blacks chagrined. The limited work opportunities and lack of economic growth generated much frustration. This kind of dependence and the immense number of debts garnered complaints such as: “Working hard on southern soil, Someone softly spoke; Toil and toil and toil and toil, And yet I’m always broke.”[9]

The realization of the inability to have dignity and notable self-worth arose to the surface and influenced the decisions of Black southerners. A North Carolina migrant stated that he “couldn’t live there and be a man and be treated like a man.”[10] A Mississippi Black American planned a move to Indiana and stated, “They’re Jim Crowin’ us down here too much; there’s no chance for a coloured man who and any self-respect.”[11]

From Jim Crow laws to poor economic conditions, the potential for earning a decent wage and having better living conditions contributed to the physical migration of millions of African Americans to northern states. Newspapers served as a primary line of communication for Black migrants. These media outlets introduced a new way of living and opportunities that encouraged the migrants to depart from the South. The deep-rooted

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[8] Arna Bontemps and Jack Conroy, *Anyplace but Here* (Columbia, MO: University of Missouri Press, 1997), 163.

[9] Takaki, *A Different Mirror*, 342.

[10] Takaki, *A Different Mirror*, 345.

[11] Takaki, *A Different Mirror*, 345.

daily trauma intensified the need to migrate to cities that appeared to offer new life and escape. The *Richmond Reformer* states,

> The exodus…of colored people from the sunny South to the colder states of the North, has its very birth out of the 'Jim Crow' and 'Segregation' conditions which now exists in the cities of the South and which have crowded colored people into narrow unsanitary or unhealthy quarters…segregating them like cattle, hogs or sheep.[12]

The *Chicago Defender* poses the question, "Why stay in the South, where your mother, sister, and daughter are raped and burned at the stake; where your father, brother, and sons are treated with contempt and hung to a pole, riddled with bullets at the least mention that he does not like the way he is treated?"[13] The migrants were a generation of southern Blacks who were not of the same mentality as those on the slave plantations. They were born after slavery and had a different viewpoint than the previous generation. They had the mindset to function as their authentic selves. In 1916, a Black man shared his perspective, which emphasized a generational difference to a Labor Department investigator stating:

> My father was born and brought up as a slave. He never knew anything else until after I was born. He was taught his place and was content to keep it. But when he brought me up he let some of the old customs slip by. But I know there are certain things that I must do and I do them, and it doesn't worry me; yet in bringing up my own son, I let some more of the old customs slip by. For a year I have been keeping him from going to Chicago; but he tells me this is his last crop; that in the fall he's going. He says, "When a young White man talks rough to me, I can't talk rough to him. You can stand that; I can't. I have some education, and inside I has the feelings of a White man. I'm going."[14]

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[12] Takaki, *A Different Mirror*, 345.

[13] Takaki, *A Different Mirror*, 346.

[14] Allan Spear and Charles E. Speaks, *Black Chicago: The Making of a Negro Ghetto, 1890 – 1920* (Chicago, IL: University of Chicago Press, 1967), 137.

Southern Blacks hoped that the Great Migration would countervail the Jim Crow effect. In 1903, Booker T. Washington stated, "For every lynching that takes place, a score of colored people leave…for the city."[15] At the beginning of the twentieth century, it was estimated that 1.5 million Black people from the rural southern states moved to the northern states, and tens of thousands migrated to the Midwest and the Northeast. They chanted statements such as: "Yes, we are going to the North! I don't care to what state, just so I cross the Dixon Line, from this southern land of hate, lynched and burned and shot and hung, and not a word is said."[16]

They shared their disdain for the abuse and trauma with media outlets. These communications included their refusal to endure police abuse in the South and their demand for dignity. They also disclosed details about the Migration with media outlets. One noteworthy reflection of the Migration from Ray Stannard Baker states, "Negros are acting for themselves, self-consciously, almost for the first time in history."[17]

Fear and trepidation were prevalent among Black migrants. However, the intersection of hope and concern was present within them. They were hopeful for the change they created in their lives and nervous about the new lifestyles that awaited them. Music was a way to translate the inner emotions of the migrants. One song state: "I'm a poor boy and I'm a stranger blowed in your town, Yes I am, I'm a poor boy and I'm a

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[15] Takaki, *A Different Mirror,* 345.

[16] Gilbert Osofsky, *Harlem, The Making of a Ghetto: Negro New York, 1890-1930* (New York, NY: Harper and Row, 1966), 21-22.

[17] Ray S. Baker, "The Negro Goes North," *World's Work* 34 (July 1917): 319.

stranger blowed in your town, I'm a poor boy and I'm a stranger blowed in your town, I'm goin' where a friend can be found."[18]

The nervousness and apprehension failed to prohibit the migrants from traveling to the North. Migrants continued their quest for better living with parts of their journeys, landing them in the Midwest and Northeast. Two major cities that received a high number of migrants were Chicago and New York.[19] Emmett J. Scott said that Chicago was "the mouth of the stream of Negroes from the South."[20] In 1900, Chicago had thirty thousand Black Americans.[21] Two decades later, there were 109,000 Black Americans in Chicago, predominantly in the South Side.[22]

This move occurred before the Great Depression, and the second round of individuals moved afterward. Before the Great Migration, approximately 90% of African Americans lived in the South. Between 1910 and 1920, the Black population increased from 5,000 to 40,800 in Detroit, from 8,400 to 34,400 in Cleveland, from 44,000 to 109,400 in Chicago, and from 91,700 to 152,400 in New York.[23] By the end of the Migration, almost half of all African Americans moved to northern cities.

The *New York Age* reports that, "The Afro-American population of the large cities of the North and West is constantly being fed by a steady stream of new people from the

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[18] Takaki, *A Different Mirror*, 347.

[19] James R. Grossman, *Land of Hope: Chicago, Black Southerners, and the Great Migration* (Chicago, IL: University of Chicago Press, 1989), 110.

[20] Takaki, *A Different Mirror*, 348.

[21] Takaki, *A Different Mirror*, 348.

[22] Clair Drake and Horace R. Cayton, "Black Metropolis—A Study of Negro Life in a Northern City," *Journal of Educational Sociology* 19, no. 6 (1946): 399–99, doi:10.2307/2264023.

[23] Takaki, *A Different Mirror*, 341.

Southern States."[24] Many parts of the South witnessed Blacks migrating towards the North. A Georgia newspaper stated, "Everybody seems to be asleep about what is going on right under their noses. That is, everybody but those farmers who have awakened up of mornings recently to find every male Negro over 21…gone – to Cleveland, to Pittsburgh, to Chicago…"[25]

Freedom or Masked Oppression

Black progression was never absent of White resistance. The slightest relief from oppression for the Black race alarmed White Americans. Relief from oppression for Blacks translated as a "threat to the fiber of social and economic relations in the South."[26] This kind of threat is implied throughout Black history. White southerners viewed the Great Migration as the path towards that freedom from oppression for Black Americans and began to lament. A White southern woman told journalist Baker, "If these Negroes become doctors and merchants or buy their own farms, what shall we do for servants?"[27]

This continuous opposition comes from not wanting to see the true liberation of the Black race. The Black Americans at this time were a generation removed from slavery. During this time of the Migration, White southerners referred to the new generation of Black southerners as "worthless" and stated that they "lacked diligence,

[24] Takaki, *A Different Mirror,* 340.

[25] Takaki, *A Different Mirror,* 341.

[26] Alferdteen Harrison, *Black Exodus: The Great Migration from the American South* (Jackson, MS: University Press of Mississippi, 1991), 52.

[27] Isabel Wilkerson, *The Warmth of Other Suns: The Epic Story of America's Great Migration* (New York, NY: Knopf Doubleday Publishing Group, 2010), 202.

order and faithfulness."[28] White southerners even went so far as to compare the new generation to the older generation by saying how much they differed from the "good old negroes…negroes about grown before the war."[29] They were upset about their lack of desire to remain in a servant position. Also, they classified them as "discontented and wanted to be roaming."[30] The *Tribune* depicts the migrants as "A new problem…it pertains to the sudden and unprecedented influx of southern Negro laborers."[31] They were also referred to as "lazy and carefree."[32] There were intentional plans set in motion to keep Black migrants in particular places in the city. To keep the area White and free of Black migrants, the Hyde Park Improvement Protective Club mobilized an effort to keep Blacks in certain residential areas. One leader from this mobilization effort reports, "The districts which are now White, must remain White. There will be no compromise."[33]

The effort to suppress Blacks living in some regions of Chicago grew just as quickly as the number of migrants entered the city. The Chicago Real Estate Board shared that "southern Blacks were pouring into Chicago at the rate of ten thousand a month."[34] This announcement was coupled with a warning that this kind of increase in Black migrants would also diminish the value of their properties. The Kenwood and Hype Park Property Owners' Association promised not to allow a "Negro Takeover" and

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[28] Takaki, *A Different Mirror*, 344.

[29] Osofsky, *Harlem, the Making of a Ghetto*, 21.

[30] Osofsky, *Harlem, the Making of a Ghetto*, 24-25.

[31] Takaki, *A Different Mirror*, 348.

[32] Takaki, *A Different Mirror*, 348.

[33] Spear and Speaks, *Black Chicago*, 22.

[34] Takaki, *A Different Mirror*, 348.

would ensure that "undesirables" would not reside in the area. The leaders of the associations stated, "The depreciation of our property in this district has been two hundred and fifty million since the invasion."[35]

Southern Blacks believed their lives to be yare after the Migration, but circumstances unfolding in the North proved otherwise. Black migrants moved from one set of oppressive challenges to another. The freedom that they so eagerly sought slowly faded from reach. World War I created a vast opening for labor employment opportunities in factories for Black Americans. In Chicago, a Black newspaper reported, "The same factories, mills and workshops that have been closed to us, through necessity are being opened to us."[36] Blacks experienced some hope when they saw increased work opportunities and economic growth in the northern states. Journalist Ray Stannard Baker recorded the stories of the migrants that experienced a pay increase. One Black worker shared, "The best wages I could make [in Georgia] was $1.25 or $1.50 a day. I went to work at a dye house at Newark, N.J., at $2.75 a day, with a rent-free room to live in…The Company paid my fare North."[37] The stories of success and growth in the North were not a canard, yet the soon followed challenges may shift towards doubt caused by traumatic events. Racial separation within the workplace and division amongst the unions existed. In addition, several bombed homes and real estate offices were given to Blacks to live and work.

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[35] Spear and Speaks, *Black Chicago*, 209.

[36] Takaki, *A Different Mirror*, 349.

[37] Drake and Cayton, "Black Metropolis," 399, doi:10.2307/2264023.

Each city that received Black southern migrants was not without its challenges. Harlem, New York, was no exception. Chicago was considered the "Black Metropolis," while Harlem was classified as "the Negro Capital of the World."[38] Blacks were always present in Harlem since the time of slavery. Over time, "Harlem became the home of more than two-thirds of all the Blacks living in Manhattan – the 'largest colony of colored people, in similar limits, in the world.'"[39] Despite this, the influx of Black migrants generated White resistance as well. Living conditions began to decline in care resulting in many complaints about unsanitary living conditions, such as broken pipes and leaks.

Amid all the opposition, their passion and hope never died. Black migrants still experienced a form of pride that they lacked in the southern states. Harlem became a symbol of a new beginning as they could be released from the "chains" slavery imposed upon them. Harlem was more than just somewhere to lay their heads, it was home, and they were determined to create a "community that represented more than just a place where Blacks lived."[40]

Great movements such as the Marcus Garvey movement and the New Negro Movement perpetuated that passion and quest for freedom that Black migrants knew they could obtain. The New Negro Movement reflected the stance that the migrants upheld – "to make America safe for them as well."[41] Rev. Adam Clayton Powell proclaimed,

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[38] Takaki, *A Different Mirror*, 353.

[39] Osofsky, *Harlem, the Making of a Ghetto*, 105.

[40] Takaki, *A Different Mirror*, 354.

[41] Nathan Irvin Huggins and Arnold Rampersad, *Harlem Renaissance* (Oxford, UK: Oxford University Press, 2007), 53.

"Harlem became the symbol of liberty and the Promised Land to Negroes everywhere."[42] Langston Hughes referred to Harlem as the "center of the "New Negro Renaissance" and "the greatest Negro city in the world." He captures his recollection of the greatness of Harlem from his visit in the statement, "I went up the steps and out into the bright September sunlight. Harlem! I stood there, dropped my bags, took a deep breath and felt happy again."[43]

The faith community and musical expression aided in the healing of and strength to fight within the Black migrants. The Harlem Renaissance – or the New Negro Movement – is often referred to as "the golden age in African American culture, manifesting in literature, music, stage performance and art."[44] People of color came to Harlem with a confident expectation – to have a chance at freedom. Harlem was often discussed and thought to be the place for the big "O," or opportunity.[45] It was "the fiery hot liquid center of Black creation."[46]

Music was a platform upon which Black creativity and culture stood. Through music—jazz or other types—Black Americans expressed freedom and felt that they could begin to stand up for who they were. Music was a vehicle utilized to showcase talent and provide spaces of liberation that they previously failed to experience. In Harlem, Blacks

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[42] Osofsky, *Harlem, the Making of a Ghetto*, 123, 128.

[43] Huggins and Rampersad, *Harlem Renaissance*, 24.

[44] History.com, "Harlem Renaissance," History Channel, last modified January 21, 2021, https://www.history.com/topics/roaring-twenties/harlem-renaissance.

[45] Julie A. Schumacher and Rebecca Christian, *The Harlem Renaissance, Literature, and Thought* (Logan, IA: Perfection Learning, 2001), 55.

[46] Schumacher and Christian, *The Harlem Renaissance*, 55.

did a simultaneous search for art and intellect, and it was through the Harlem Renaissance that Black Culture emerged to find its identity and soul.[47]

There was a variety of music that dwelled within the New Negro Renaissance. Music, dancing, and cabarets were a nightly activity in Harlem during the 1920s. White intellectuals would also come to Harlem to receive a unique experience. Langston Hughes stated, "Night after night, thousands of Whites flooded the little cabarets and bars, believing that all Harlemites left their houses at sundown to sing and dance in cabarets."[48]

Some described Harlem as colorful, exotic, spontaneous, sensuous, and lively.[49] Drummer Sunny Greer shared how the shows would go on until three or four in the morning in the Cotton Club and then shift to another open club until six in the morning.[50] Certain artists like Jean Toomer highlighted intersectional moments in history and music. Toomer states that, "Music is an almost instantaneous evocator of inner-experiences not being had, not being thought of as possible, until the music begins."[51] Toomer's work and approach focused on the paradoxes of life. One of his key strategies was to blend the rhythms of rural life (slow) with the rhythms of the industrial city (fast).[52]

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[47] Schumacher and Christian, *The Harlem Renaissance*, 55.

[48] Langston Hughes, *The Langston Hughes Reader* (Ann Arbor, MI: University of Michigan Press, 1958), 369.

[49] Takaki, *A Different Mirror*, 358.

[50] Arnold Shaw, *Jazz Age: Popular Music in the 1920s* (New York, NY: Oxford University Press, Incorporated, 1989), 62. https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=3051889.

[51] Paul Allen Anderson, *Deep River: Music and Memory in Harlem Renaissance Thought*, New Americanists (Durham, NC: Duke University Press, 2001), 73.

[52] Anderson, *Deep River*, 65.

Specific genres of music impact one's experience. Paul Roberson and Lawrence Brown presented recitals rooted in African American spirituals. This popular musical presentation throughout the 1920s brought about new insight, perspectives, experiences, and struggle. There is a sensory component and memory portion that one must consistently consider when performing and listening to music. European spaces received well the music that focused on the themes so closely connected to struggle such as spirituals, but in the age of the New Negro looking to achieve freedom and liberation, this genre was met with some hesitancy.

Musicians who performed this music were challenged in the area of "capturing the distinctive beauty of a Black voice."[53] On the contrary, music from artists such as Edward Kennedy Ellington, who sang in the Cotton Club, was known for his high-flown speech and elegant manners and songs entitled "Mood Indigo" and "Sophisticated Lady."[54] These clubs would also have singing waiters and twirling trays, according to Greer.[55] This was the "spirit" of the Harlem Renaissance that provided the liberation the oppressed sought.

The faith community also played a significant role in the transformation of Black culture during this time. In the church migrants experienced reprieve and gained the needed strength and fortitude to overcome daily trauma. The Migration caused Black Protestant churches to experience a transformation in their worship settings. There was a level of emotion introduced by the "blues" that ultimately evolved into what one now

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[53] Anderson, *Deep River*, 65.

[54] Shaw, *Jazz Age*, 62.

[55] Shaw, *Jazz Age*, 62.

knows as gospel music. Themes such as deliverance influenced theology. Black churches engaged in social services to meet the physical, social, and psychological needs of the new migrants.

Black clergy included the message around liberation from the pulpit. Reverends Cassius Ransom, Florence Spearing Randolph, and Adam Clayton Powell Sr. preached hope to those in despair, as well as discussed social and economic structures, and participation in God's redemptive plan.[56] The church's vitality came through the membership and opportunities to build cohesion amid discrimination. The church played a vital role in addressing the mental anguish and trauma caused by the racism and discrimination in the Deep South. Migrants heavily depended upon the church for strength. The infrastructure within this movement was so robust that it was the propelling force that helped change America's religious and political landscape.

Trauma continued to rear its' voracious attack on the Black experience. Harlem became the place where hopes of a better life remained, yet there was physical evidence of low-quality living. There were glimpses of promise hidden in the Harlem Renaissance, but that could only mask so much. The great crash in the 1920s quickly reminded individuals of what was hidden behind the alleged promise of better living for Black Americans.

Unfortunately, Black Americans continued to sink deeper and deeper into poverty, which was not contained in one geographic location. This trauma hit Black Americans everywhere. Undoubtedly, this depression magnified that while there was a small piece of promise attained by Black Americans, it was very little, and any significant

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[56] Kenyatta R. Gilbert, *A Pursued Justice: Black Preaching from the Great Migration to Civil Rights* (Waco, TX: Baylor University Press, 2016), 50.

problem could land this demographic at ground zero. Langston Hughes skillfully captured this state of being with the words, “The depression brought everybody down a peg or two, and negroes had but a few pegs to fall.”[57]

This type of devastating loss was met with other traumatic experiences in that of a sharp reminder of what it means to be Black in America. Albeit there was a mainstream loss due to the crash, Blacks felt on a deeper level as the subservient race. As they were looking for work, they would be met with shouts from unemployed Whites of, “No jobs for Niggers Until Every White Man Has a Job!” and "Niggers, back to the cotton field – city jobs are for White folks.”[58] This was at the time when the cotton prices steeply declined from eighteen cents per pound down a mere six cents per pound. So, once again, another stinging layer of trauma added to the Black American experience.

Starvation and poor living conditions continued to plague Black Americans in Harlem. A social worker reported, “…Blacks were faced with the reality of starvation, and they turned sadly to public relief.” Unfortunately, the living conditions were less than satisfactory as well. Reports during that time share that “Many families had been reduced to living below street level.”[59] Their residences were described as “…damp, rat-ridden dungeons.”[60]

The perpetuation of minor to no assistance for Blacks came in the form of the New Deal. This deal highlighted the immense support for White Americans compared to

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[57] Langston Hughes, *The Langston Hughes Reader* (New York, NY: G. Braziller, 1958), 83.

[58] Takaki, *A Different Mirror*, 367.

[59] Harvard Sitoff, *A New Deal for Blacks: The Emergence of Civil Rights as a National Issue: The Depression Decade* (New York, NY: Oxford University Press, 1978), 35.

[60] Sitoff, *New Deal for Blacks*, 39.

Black Americans. An example includes the support from the Agricultural Adjustment Administration providing substantial support to White farmers compared to that for Black farmers. Historian Harvard Sitoff blatantly states, “The AAA was no new deal for Blacks, it was a continuation of the same old raw deal.”[61]

Similarly, the National Recovery Administration did not do its part in caring for and protecting Black Americans. However, again, discrimination in employment and wages for Blacks ensued. As a result, Black Americans renamed the NRA to “Negroes Ruined Again” and “Negro Removal Act.”[62] This further strengthened the mentality of Black Americans that the government has once again let them down. This type of betrayal only causes pain and trauma to intensify in the lives of Black Americans. The Black experience has been and continues to be met with harmful moments at the hands of society. There is a consistent pattern of significant letdowns after robust promises. Trauma has made a home for itself and firmly embedded itself in the Black American experience. However, despite it all, the Black race has found ways of navigating the pain from the imposed wounds, humiliation, suffering, and devastation. Yes, there is a consistent wave of damage. Nevertheless, a level of resiliency innates in Black Americans continues to shine through and show how mighty this specific demographic is.

[61] Sitoff, *New Deal for Blacks*, 54.

[62] Sitoff, *New Deal for Blacks*, 57.

Correlation of Historical Movement and Doctor of Ministry Project

The intersection of the Great Migration and the Harlem Renaissance solidifies the concept that trauma healing and liberation are possible with faith and music. This movement strongly connects with the doctoral project as it brings to life the Complex Posttraumatic Stress Disorder (C-PTSD) facing African Americans in the South and their decision to cope healthily. The migration of persons to New York City coincided with the birthing of a movement designed to set the oppressed free.

The trauma that existed in the Great Migration persists today. Black Americans still face racial tensions, oppressive systemic systems, lack of economic growth and opportunities, housing disparities, and workplace inequality. The continuous challenges pose significant threats to the mental health, well-being, and stability of Black Americans.

The work proposed in the doctoral project is designed to look at those Black Americans who identify as having C-PTSD and putting a project in place to help navigate those traumatic spaces. Music had a consistent presence in the lives of Black Americans throughout history. From slavery to the present, a space for music in various areas of life always existed. Music has served as an expressive tool to help with mental and emotional challenges. Trauma can stagnate the life of someone and cause them to remain in a posture of being "stuck." Music helps an individual connect to the present and mindfully cope with life. The project brings mindfulness and music therapy together in a space to help the individual understand the individual's current trauma and address it to transition from the place of stagnation.

The Harlem Renaissance displayed the resiliency of the Black race. It also crystallized the message that specific genres are critical to achieving desired results. The music in the cabarets was more conducive to the ideology of the “New Negro” instead of the negro spiritual recitals. This project will be intentional in selecting the appropriate genre of music to assist Black Americans in their healing process. This project will omit specific genres to eliminate re-traumatization.

CHAPTER FOUR

THEOLOGICAL FOUNDATIONS

Introduction

Complex post-traumatic stress disorder (C-PTSD) and its response show up in many ways in a person's life. Notably, Black Americans were subjected to a life of oppression that resulted in C-PTSD. Noting that the oppressors simultaneously feared and scrutinized their solution of breaking free from oppression is critical. This chapter intends to explore how one identifies and connects to God, how complex trauma forms in Black Americans' lives, and the theological solution to address this anguish.

Black Theology of Liberation arose to answer the question, "What has the gospel of Jesus Christ to do with the Black struggle for justice in the United States?"[1] The existing conditions and environments of Black people informed this theological perspective. Murders and imprisonment were consequences of Black men, women, and children fighting for dignified living.[2] The unsanitary living conditions from rats to death resulting from extreme filth were prevalent while teachings of a blond hair, blue-eyed Jesus came so that humankind could all be like him continued.[3]

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[1] James H. Cone, *A Black Theology of Liberation* (Maryknoll, NY: Orbis Books, 1986), xi.

[2] Cone, *A Black Theology of Liberation*, xii.

[3] Cone, *A Black Theology of Liberation*, xii.

James Cone reflects upon the words of Malcolm X who states "I believe in a religion that believes in freedom. Any time I accept a religion that won't let me fight a battle for my people, I say to hell with that religion."[4] A few key theological themes exist. One important theological theme is the revelation of the type of oppression experienced (Han). A second theme is God's physical manifestation on earth that embodies suffering (the work of the cross). A third theme is God's direct connection to the suffering and pain of individuals (Transvaluation of Values). A fourth theme is the parallel of the suffering of Jesus and Black Americans (intersection of the cross and the lynching tree). A fifth theme is understanding of the invitation to freedom for the oppressed (liberation).

This chapter focuses on the theological foundations of traumatized Black Americans connecting with the God who understands and shares in their wounds. God not only understands, but God also experiences the same type of suffering and the work of Jesus Christ. Consequently, there is victory in the suffering and rejection of human values and hope in the deep oppression one suffers from sin. God offers a way out through a form of liberation. At times, that liberation fails to look the way humankind expects. Comprehending this type of liberation supersedes an individual's thinking but generates an opportunity for one to look to God for ultimate freedom, comprehension, understanding, and hope. Through God, provision exists to assist the oppressed to overcome pain, trauma, and deep lament.

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[4] Malcolm X, *By Any Means Necessary*, ed. George Breitman (New York, NY: Pathfinder Press, 1970), 140.

Main Body

Naming the Oppression

If healing is to take place for Black Americans, the naming of the wound becomes critical. Theologian Andrew Park names the wound in his work. He begins with an introduction to a Korean term Han.[5] Park describes Han as "deep wounds" or the "slow death of the spirit."[6] Han is present in many forms. Park states that "Sadness, resignation, hopelessness, and despair are all parts of what Han means."[7]

When a repeated pattern of pain is inflicted on a person, it becomes a "compressed ache."[8] An oppressed person or group that lives under this repetition experiences this ache. Park pulls out the cultural connections to Han and shows how the physical manifestations appear in one's life. The oppressed person or group may turn to drinking, gambling, or violence to cope with the deep pain. Dr. Joni Sancken reports, "Repeated or cumulative experiences can include *historical trauma* with ongoing effects, such as slavery and racism in the United States or conflict between religious groups in the Middle East."[9]

In essence, Han is the response to the wrongdoing towards a person or group. Han is deeply interwoven in the Black American experience. Park reports, "Han is the

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[5] Andrew S. Park, *From Hurt to Healing: A Theology of the Wounded* (Nashville, TN: Abingdon Press, 2004), 10.

[6] Park, *From Hurt to Healing*, 10.

[7] Park, *From Hurt to Healing*, 10.

[8] Park, *From Hurt to Healing*, 11.

[9] Joni S. Sancken, *Words that Heal: Preaching Hope to Wounded Souls* (Nashville, TN: Abingdon Press, 2019), 6.

collapsed anguish of the heart due to psychosomatic, social, economic, political, and cultural repression and oppression."[10] Han produces a deep sense of helplessness—a lasting traumatic response that is active, especially within Black Americans.

Park refers to the internal deep wound as a "rupture of the soul."[11] Violence, trauma, and abuse are a few reasons for this "unfathomable wound." The continuation of external violence produces a "deeper ache," and in turn, causes what Park labels as "…than in the depths of the soul."[12] When deep wounds occur in children, there is a change in the brain that develops. Han can have a severe impact on the mental and emotional state of a human being. Jerald Kay, chair of the Psychiatry Department at Wright State University's School of Medicine, helps persons to understand that abused children have the propensity to suffer from depression, among other ailments.[13]

Park discusses the individual and collective levels of Han. The existence of Han on an individual level looks like resignation, bitterness, helplessness, and regret.[14] Collectively, it looks like communal wrath, group despair, racial resentment, and racial lamentation.[15] Individual and collective Han are the formal terms for what persons see when Black Americans act enraged or express extreme fatigue and frustration because of an oppressed system.

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[10] Park, *From Hurt to Healing*, 11.

[11] Park, *From Hurt to Healing*, 11.

[12] Park, *From Hurt to Healing*, 12.

[13] Park, *From Hurt to Healing*, 12.

[14] Park, *From Hurt to Healing*, 15.

[15] Park, *From Hurt to Healing*, 15.

Han is directly connected to sin. Sin is the term utilized in Christian theology to assess and diagnose the world's wrongdoings.[16] If the sin fails to change and continues to occur, this only deepens the Han within the victim. The correlation of sin and Han can show up in many traumatic areas in one's life.

Han is the consequence of sin. It develops and lives in the soul of an individual or collective on the receiving end of wrongdoing. Sin is of the oppressors, and Han is of the oppressed.[17] Sin is more than a thought; it is a thought, word, deed, attitude, or intention against God and humanity.[18] The story of Adam, Eve, and the serpent reveals that "our sin is not a simple human volitional act but is deeply entangled with the structure of Han."[19]

Sin is highly prevalent in the Bible. R. Knierim comprehensively examined three of the most important roots of sin according to the Hebrew Bible.[20] The three roots are hata, pasha, and Avon. Hata occurs 595 times in the Bible, pasha occurs approximately 135 times, and avon occurs 229 times.[21] Hata centers on a few principles. Most notably are one's ethical failure to fulfill a duty and an offense committed against God.[22] Pasha is intentional and indicates "informed, volitional violation of a norm or standard."[23] Avon is

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[16] Park, *From Hurt to Healing*, 15.

[17] Park, *From Hurt to Healing*, 15.

[18] Park, *From Hurt to Healing*, 28.

[19] Park, *From Hurt to Healing*, 28.

[20] Robin Cover, s.v. "Sin," *The Anchor Bible Dictionary* (New Haven, CT: Yale University Press, 2000), Logos Library System.

[21] Park, *From Hurt to Healing*, 29.

[22] Park, *From Hurt to Healing*, 29.

[23] Park, *From Hurt to Healing*, 29.

connected to some form of iniquity. It is a noun that signifies "moral guilt or iniquity before God."[24] The terms for sin fail to end with the three Hebrew roots. Sin is associated with a wide array of terms and meanings. Some of those terms include disobedience, criminal wrongdoing, wickedness, evil, distress, injury, misery, and calamity.[25]

Understanding the God of the Oppressed

God is so interconnected with the pain of the oppressed. This revelation comes about in the life of Jesus. The statement from Park eloquently states the proper understanding of God for the pain of the oppressed. Park states:

> The Cross represents the many innocent victims who have suffered injustice and oppression. It is the symbol of God's hands. Jesus' Cross does not reveal a God who causes human suffering, but rather a God who suffers alongside us. It is the sign of God's great advocacy for the victims of abuse, violence, and unjust oppression, opposing abusive power unto death. The Cross offers healing to victims who see God's solidarity and woundedness with them.[26]

In *Revelation as God's Self-Disclosure*, the reader walks away with the understanding that revelation fails to come from humankind but from the word of God alone. Barth points out that the word reveals the nature of God to humanity. The word is embodied in the figure of Jesus Christ. Jesus Christ is the physical manifestation of God's word. Barth discusses Jesus, scripture, and proclamation through which humankind begins to understand God.

When humanity knows and lives under these three forms, true reconciliation occurs. Jesus, the word of God made flesh, is the way to reconciliation. Jesus is identified

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[24] Park, *From Hurt to Healing*, 29.

[25] Park, *From Hurt to Healing*, 29.

[26] Park, *From Hurt to Healing*, 28.

as God and Man; this brings about the identification of the incarnation and recognizes Jesus as fully human and fully God. The word was made flesh, and this is the way that reconciliation can occur. Humanity cannot reconcile itself. The reconciliation that comes from the word—Jesus—causes humankind to be in the right relationship with God.

Barth highlights that humankind cannot understand the word through its knowledge; God must reveal this to humankind. In turn, that emphasizes the fact that humankind entirely depends upon God. Through this dependence upon and reconciliation to God an individual develops a relationship with God. This relationship helps one to trust that God understands suffering. Noting that the arrival at this understanding fails to come from basic human comprehension is imperative. Faith is the tool that assists humans in understanding the presence of God in Jesus' suffering. Faith transcends the normal realm of understanding. It can sense and appropriate an ultimate truth to profound for human reason.[27]

The cross is the foundation for Christianity. The cross represents truth as God is hidden in Jesus' sacrificial, vicarious suffering.[28] Reinhold Niebuhr develops a concept around the thought that there is beauty in the tragedy of the cross. His article from 1929 carefully crafts his message around the beauty of suffering. His portion of work, entitled "the terrible beauty of the cross" magnifies the strength of the cross.[29] The cross is tragic,

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[27] Reinhold Niebuhr, *Beyond Tragedy: Essays on the Christian Interpretation of History* (New York, NY: Charles Scribner's Sons, 1948), 18.

[28] James H. Cone, *The Cross and the Lynching Tree* (Maryknoll, NY: Orbis Books, 2011), 36.

[29] Reinhold Niebuhr, "The Terrible Beauty of the Cross," *The Christian Century*, March 21, 1929, 386.

but the beauty lies within the victory of the cross. Christianity goes on a journey through and beyond tragedy through the cross to victory in the cross.[30]

The horror of the cross can overshadow the purpose of the cross. The cross was a symbol of power and strength. The cross fails to reconcile with human descriptions of strength and victory. Niebuhr points out that the transcendent love of God hidden in the suffering of Jesus on the cross is key to history.[31] He subscribed to Friedrich Nietzsche's term, "Transvaluation of Values." The ideology of Transvalues is consistently mentioned as this is the center for Niebuhr's work on the cross. The work of the cross ultimately illuminates the character of God and humankind.[32] The concept of transvalues turns a standing value upside down. God's revelation transvalues human values when looking at the work and purpose of the cross.[33]

The cross is necessary as it relates to the gospel. Niebuhr's work remains at the intersection of the cross and the "transvaluation of values." He states:

> If the divine is made relevant to the human, it must *transvalue our values* and enter the human at the point where man is lowly rather than proud and where he Is weak rather than strong. Therefore, I believe that God came in the form of a little child born to humble parents in a manger. This life in the manger ended upon the Cross…[and we] might end there if we really emulated it.[34]

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[30] Reinhold Niebuhr, *Christianity, and Power Politics* (New York, NY: Charles Scribner's Sons, 1940), 213.

[31] Niebuhr, *Beyond Tragedy*, 195-225.

[32] Reinhold Niebuhr, "The Power and Weakness of God," in *Discerning the Signs of the Times: Sermons for Today and Tomorrow* (New York, NY: Charles Scribner's Sons, 1946), 140.

[33] Cone, *The Cross and the Lynching Tree*, 35.

[34] Reinhold Niebuhr, *Essays in Applied Christianity*, ed. D. B. Robertson (New York, NY: Meridian Books, 1959), 30, 32.

Christ's death radiated God's love and freedom. The crucified Christ was the physical manifestation of God's love and liberating presence in the contradictions of Black life.[35] There is a message of power and rejection to supremacy in the work of the cross. The cross was God's critique to White power, with powerless love snatching victory out of defeat.[36]

One notable way that Black Americans suffered greatly in the United States was in the form of lynching. Lynching was one of the ways that Whites sent the message that they were superior to Blacks. The lynching tree reflected deep pain for Blacks; it is where Black bodies hung from trees and burned for hours surrounded by angry White mobs. Cone classifies the lynching tree and the cross as "the most barbaric form of execution of the utmost cruelty."[37]

God is not one-dimensional when it comes to understanding suffering. In *Sexism and God-Talk: Toward a Feminist Theology,* Reuther argues that Jesus can save women, but not under orthodox Christianity. The premise for her argument comes from Jesus asking the disciples, "Who do YOU say that I am?" Her entire focus derives from the thought that orthodox Christianity takes the church from a "marginal sect within a messianic renewal movement" to Christianity—an imperial religion in the Roman Empire.

Reuther comes through and breaks up the orthodox Christology of Chalcedon. She rejects the concept of the Davidic Messiah that comes in warrior form. In fact,

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[35] Cone, *The Cross and the Lynching Tree,* 2.

[36] Cone, *The Cross and the Lynching Tree,* 2.

[37] Cone, *The Cross and the Lynching Tree,* 35.

Reuther tells the reader that Jesus actively rejects that notion. Reuther opens the reader up to the concept of experience. Jesus frees one's religious experience and causes it to be relevant to the present day. There is a restoration of God's word and work through the experience of people.

She focuses on the suffering servant. She notes that servant, in this sense, means a special connection to God. She encourages readers to reshape their thinking of Christianity away from a patriarchal lens, but rather see that Jesus was here as the one who liberates. Jesus came to this Earth, and he was a symbol for the oppressed. Because Jesus came for the oppressed, this classifies him as a complete liberator. Part of the liberation Jesus brought came in the form of wisdom. Reuther points out that wisdom was linked to the feminine characteristic in the Hebrew Bible.

Due to reasons such as this, Jesus can save women. Orthodox Christianity excludes women. Jesus is innovative, and women play a significant role in the Gospels. They represent the marginalized, and that is whom Jesus represents. Linking Jesus to wisdom and freedom and stating that he came for the liberation of the oppressed but failing to include women would be an insult. The discussion of whether God experiences wounds is an ever-evolving topic. The Bible contains numerous stories of oppressed individuals. In addition, there is a clear message from Jesus that his coming to earth was specifically to set the oppressed free from the wrongdoing that was inflicted upon them.

The groundbreaking work of Dr. Katie Cannon in the field of Black liberation brought new meaning to freedom and granted the ability for Black people to see themselves fully in religion. This work was particularly beneficial for Black women. Her work in *Katie's Cannon* denotes the horrific exploitation of enslaved Black people. On

the contrary, her work divulges the righteous resistance of Black people through folklore, music, and spiritual practices in a White supremacist world.[38]

Her focus on the Black woman highlighted the complexities and life struggles that this demographic regularly endures. According to Dr. Cannon, "Black women are the oppressed of the oppressed, representing the 'most vulnerable and the most exploited members of the American Society' caught in the crossways of an ongoing struggle for human dignity, struggle against white hypocrisy, struggle for justice, and struggle to survive."[39] Dr. Cannon intentionally adopted the definition of womanism from Alice Walker, where the focus is on tackling ideologies and embedded traditions that solidify Black women's oppression while also vindicating their experiences designed to rebel. There is a deeper dive into demystifying the work of White slave Christian apologists. She firmly tells us, "Ultimately, reading the Bible for liberation is grounded in the acknowledgment and respect for the otherness of those who otherness is silenced and marginalized by those in power."[40]

Dr. Canon's work unapologetically empowers womanist thinkers to do liberation ethics.[41] These works support that while Black preaching offers rhetoric that is sacred to the experience of Black Americans, there is room for criticism as it relates to the continual suffering of Black women. This style of preaching is still immersed in the patriarchy and is not supportive of the well-being of the entire race. Canon confirms,

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[38] Katie G. Cannon, *Katie's Canon: Womanism and the Soul of the Black Community,* rev. and exp. 25th anniv. ed. (Minneapolis, MN: Fortress Press, 2021), 5.

[39] Cannon, *Katie's Canon,* 5.

[40] Katie G. Cannon, Emilie Maureen Townes, and Angela D. Sims, *Womanist Theological Ethics: A Reader,* 1st ed., Library of Theological Ethics (Louisville, KY: Westminster John Knox Press, 2011), 5.

[41] Cannon, *Katie's Canon,* 163.

"Womanist pedagogy emerges out of this experience of Black women challenging conventional and outmoded dominant theological resources, deconstructing ideologies that led us into complicity with our own oppression."[42] This, in turn, calls for an aggressive approach to addressing oppression and finding liberation for an entire Black community. Finally, Dr. Canon issues a call to womanists and allies to make a "moral commitment to participate in critical and constructive movements of the "dance of redemption" as an embodied consciousness to remember what we never knew."[43]

God's Response to the Oppressed Group

God is sacred, and the cross is the culmination of God's physical work through Jesus Christ. Understanding sacredness in the context of religion is helpful for those that practice Christianity and follow the work of the cross. The cross represents liberation for those who suffer at the hand of oppression. In *The Sacred and The Profane: The Nature of Religion,* Eliade reveals more to the center of religion (numinous) than meets the eye. Otto shares the interpretation of both rational and irrational religion. He spends a great amount of time focusing on the irrational side of religion (numinous). The conclusion of this experience transcends "smoke and mirrors," as he states. One can view his interpretation of the living God as a terrible power, manifested in divine wrath. Otto's views are heavily reliant on the fear or even negative perspective. Otto's views fail to default to the positive potential of what was classified as "irrational religion." Eliade goes deeper than rational versus irrational and concentrates on the sacred in its entirety.

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[42] Cannon, *Katie's Canon,* 164.

[43] Cannon, *Katie's Canon,* 164.

The opposite of sacred is profane. Hierophany is the word assigned to the manifestations of the sacred. Manifestations can come in any fashion like a tree or person. The manifestations are the focal point. The challenge to accepting this from Otto is that one could view this as worship of the manifested thing, not the manifestation itself. The significant difference between the sacred and the profane is often described as pseudocereal or the opposition of what is real versus what is unreal. Eliade's purpose is to describe the specific characteristics of religious experiences.

A sacred place is critical for a religious person. That space for a religious person is classified as non-homogeneous. In comparison, a non-religious man has a neutral experience with his space. The religious man looked at space from two perspectives—cosmos and chaos. The space looks different based on culture. Eliade provides examples such as the Arunta Tribe.

Another example was how the cosmic world was viewed on three different levels—heaven, earth, and the underworld. Eliade elaborates on the cosmos on the ground and the various forms of evils, such as demons in the form of dragons. This is one of the forms of chaos, and this very chaos threatens civilization. Although a difference between cultures exists, some similarities exist between the religious and non-religious man related to sacred space.

James Cone gives identity to Black Theology as it relates to Christianity in the context of liberation. In *A Black Theology of Liberation*, Cone forms this identity through the lens of the oppressed. Christianity starts and stops with Jesus Christ. If there was no identification of the Black Christ, who identifies with the oppressed, then the entire

concept of Christianity should be eradicated as Jesus should be murdered and never understood to been resurrected.

Christianity is attached to the understanding and definition of liberation. If Jesus is identified as the oppressor, what does that mean for the oppressed? Therefore, it becomes essential to give a voice and presence to Black Theology, as there are oppressed individuals because they are Black and identify as Christians. Providing a voice to the oppressed is not the only critical point but it is also vital to show the connection of Jesus and his message to this group.

This relationship provides liberation. Jesus' message was about the Kingdom of God being fulfilled here on Earth. The tone of the Kingdom message is freedom for the oppressed. The Black Christ is God connecting with the oppressed by becoming like them and showing the capability of liberation and freedom through his birth, life, ministry, and death/resurrection. Cone writes that "Blackness is a manifestation of the being of God in that it reveals that neither divinity nor humanity resides in White definitions but in liberation from captivity."[44] Failure to identify Jesus with the oppressed means diluting the liberating messaging of the Kingdom, the teachings of the Early Church, and the power of the resurrected Savior.

Black Theology presupposes the reality of God.[45] Black Theology is antithetical to the societal norms and beliefs that promote White supremacy. It stands against any societal structure designed for the continuation of Black humiliation. The involuntary oppression imposed on Black Americans is the "why" behind their election. Since

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[44] Cone, *A Black Theology of Liberation*, 121.

[45] Cone, *A Black Theology of Liberation*, 55.

oppression came from no fault of their own, God took the responsibility of liberating the oppressed. Black Theology recognizes that authentic understanding of God comes from the disassociation of the society that affirms oppressive acts against the marginalized.

Bonhoeffer's work in Harlem from 1930 to 1931 moved his theology from "primarily abstract to socially concrete."[46] Bonhoeffer described his findings of racism in America as "deeply distressing."[47] The Harlem Renaissance's actualization adjusted Bonhoeffer's lens to the systemic racial structure, and proper theology in America that he thought was absent. The clear message through his study in America was that Blackness equals suffering. Indeed, a deeply rooted horrible race problem exists in America. The Harlem Renaissance displayed a different narrative of Black people, actualized persons, and implied resistance to the current systems that display the Negro in an abstract way. The Renaissance developed a theological self-understanding for Black Americans through the formation of Black culture.[48]

Bonhoeffer experienced Jesus, the Gospel, and Christianity in Harlem differently than any other place with which he was familiar. In a letter to his district superintendent, he reflects on how he "only heard a genuine proclamation of the gospel from a negro."[49] He also realizes that he was "increasingly discovering greater religious power and originality from among the negroes."[50] He was in tune with the concept of Christ-

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[46] Reggie L. Williams, *Bonhoeffer's Black Jesus: Harlem Renaissance Theology and an Ethic of Resistance* (Waco, TX: Baylor University Press, 2014), 37.

[47] Williams, *Bonhoeffer's Black Jesus*, 37.

[48] Williams, *Bonhoeffer's Black Jesus*, 37.

[49] Williams, *Bonhoeffer's Black Jesus*, 39.

[50] Williams, *Bonhoeffer's Black Jesus*, 39.

centered preaching and ministry but understood that it had a different connotation in Harlem.

The concept of Black Jesus in Harlem theologically opposes White supremacy. The White Christ aligned with White supremacy, racism, and terror. The White Christ is complicit in race-based terror and convinces Black people to accept sub-humanity as ordained by God.[51] Black Jesus in Harlem had a different perspective and point of view.

The Black Jesus removed him from the White construct and allowed Black Americans to identify with him. This kind of connection with Jesus illuminated the racism within White America. It also magnified the grotesque nature of lynching while simultaneously connecting this type of Black suffering with the suffering of Jesus. Claude McKay showed the connection between Jesus and Black Americans, and dually highlighted White America's obsession with the abuse of Black people.

Faith served as the silent antidote for Black Americans surviving oppression. It offers faith and hope that God will have the final say when it comes to justice. The realization of the Black Christ transformed Bonhoeffer. Through this lesson Jesus is connected to the oppressed and one can participate in the will of God by sharing in the suffering of the oppressed.

The Black experience in America is not one-dimensional. It is filled with great turmoil, pain, resistance, and perseverance. The story of the Black experience focuses on the comprehensive effect bondage had on a Black person. The experience focuses on Black life in chains and what it meant for Black bodies and souls.[52]

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[51] Williams, *Bonhoeffer's Black Jesus,* 40.

[52] James H. Cone, *The Spirituals and the Blues: An Interpretation* (Maryknoll, NY: Orbis Books, 1991), 19.

Ingenuity exists among the Black race as practical ways to deal with the strife manifested. One creative outlet consisted of the usage of a God-given gift – music. Black Spirituals, which were birthed out of the Black experience, are deeply embedded in theology. Dr. James Cone states, "No theological interpretation of the Black spirituals can be valid, ignoring the cultural environment that created them."[53]

Black Spirituals were created at a time in history when the entrapment and dehumanizing of Black bodies were favorable. The distortion of the gospel to justify the enslavement of Black bodies was highly prevalent in White America. Enslaved Black people were conditioned to live in a society where White Americans condoned slavery and God.[54]

Theologically speaking, Back liberation is a form of resistance. Jesus resisted political oppression just as Blacks resisted societal oppression. Liberation did not begin when the civil rights movement began. Cone states, "Black resistance has roots stretching back to the slave ships, the auction blocks, and the plantation regime. It began when the first Black person decided that death would be preferable to slavery."[55]

Conclusion

Liberation shows up and presents differently for individuals. Some factors that contribute to this customized view of liberation are culture, experience, and ideology. Liberation presents differently for men and women or even Blacks and Whites. Christ

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[53] Cone, *The Spirituals and the Blues,* 19.

[54] Cone, *The Spirituals and the Blues,* 20.

[55] Cone, *The Spirituals and the Blues,* 21.

came to set the captives free. Therefore, Christianity is rooted in liberation and freedom for all who accept and follow Jesus.

Karl Barth communicates that Jesus is the physical manifestation of God's word. He points out that the word reveals the nature of God to humanity. Jesus Christ embodies the word and is the physical manifestation of God's word. Barth discusses Jesus, scripture, and proclamation through which humankind begins to understand God. Barth highlights that humankind cannot understand the word by human knowledge. God must provide this revelation thereby emphasizing that humankind utterly depends on God. Eliade's purpose is to describe the specific characteristics of religious experiences. A sacred place is critical for a religious person. That space for a religious person is classified as non-homogeneous, whereas a non-religious man has a neutral experience with his space.

The identification of the "what" that needs healing is paramount. The work of theologian Andrew Park exposes and names that "what" that is to be healed. He begins his work with an introduction to a Korean term Han.[56] Park describes Han as "deep wounds" or the "slow death of the spirit."[57] Han is present in many forms. Park notes that, "Sadness, resignation, hopelessness, and despair are all parts of what Han means."[58] When a repeated pattern of pain is inflicted on a person, it becomes a "compressed ache."[59] An oppressed person or group that lives under this repetition experiences this

[56] Park, *From Hurt to Healing,* 10.

[57] Park, *From Hurt to Healing,* 10.

[58] Park, *From Hurt to Healing,* 15.

[59] Park, *From Hurt to Healing,* 11.

ache. Park pulls out the cultural connections to Han and shows how the physical manifestations appear in one's life.

James Cone gives identity to Black Theology as it relates to Christianity in the context of liberation. In *A Black Theology of Liberation*, Cone forms this identity through the lens of the oppressed. Christianity starts and stops with Jesus Christ. Cone notes that if there was no identification of the Black Christ, who identifies with the oppressed, then the entire concept of Christianity should be eradicated as Jesus should be murdered and never understood to be resurrected.

Christianity is attached to the understanding and definition of liberation. If Jesus is identified as the oppressor, what does that mean for the oppressed? Therefore, it becomes essential to give a voice and presence to Black Theology, as oppressed individuals exist in the form of Blacks who identify as Christians. Providing a voice to the oppressed is not only critical, but it is vital to show how Jesus and his message connects to this group.[60]

[60] Cone, *A Black Theology of Liberation*, 5.

CHAPTER FIVE

INTERDISCIPLINARY FOUNDATIONS

Introduction

The American Psychology Association identifies Post-Traumatic Stress Disorder (PTSD) as an anxiety problem.[1] PTSD is affiliated with a one-time event while Complex Post-Traumatic Stress Disorder (C-PTSD) is associated with a series of traumatic events that occur over one's life. Complex PTSD resembles enhanced PTSD.[2] C-PTSD was interwoven in the Black experience for centuries. This is a result of the continued oppression imposed upon Black Americans. This kind of trauma and stress psychologically impacted Black Americans both individually and collectively.

The chosen field of exploration for this concept is psychology with a focus on Mindfulness Theory. Mindfulness is a tool that is created to help one navigate difficult situations and emotions that arise. Mindfulness helps one to look at mental patterns of resistance and reaction to relate to them in an accepting way and respond with clarity and discernment.[3] Mindfulness-based work is scientifically linked to healthy outcomes. This

[1] American Psychological Association, "Post-Traumatic Stress Disorder," American Psychological Association, https://www.apa.org/topics/ptsd.

[2] Evangelia Giourou et al., "Complex Posttraumatic Stress Disorder: The Need to Consolidate a Distinct Clinical Syndrome or to Reevaluate Features of Psychiatric Disorders Following Interpersonal Trauma?," *World Journal of Psychiatry* 8, no. 1 (March 2018): 12-19, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5862650/.

[3] Daniel Goleman and Richard J. Davidson, *Altered Traits: Science Reveals How Meditation Changes Your Mind, Brain, and Body* (New York, NY: Penguin Random House, 2017), 192.

theory has emerged as a way to "maintain our equilibrium as we deal with difficult emotions."[4]

Mindfulness opens the concept for humans to better understand how the mind works. Dr. Gillihan shares that when humans pay close attention to the work of the mind, they will notice two items: 1) the mind focuses on things that are not happening in that exact moment, and 2) the mind analyzes reality and places that into two categories: good or bad. He goes on to state, "These tendencies are part of what it means to be human. They can also cause us problems and needless suffering."[5]

This theory, in its simplest form, is bringing one's awareness to the present.[6] When a person intentionally chooses to be mindful, they are actively engaging in the things and/or people around them. They are fully connected to the sights and experiences of the moment. If mindfulness is active in a person's life, they can get the most out of the current situation they are facing. Not only that, but there is also a reduction in depression and anxiety as the mind is not stuck in the past or fretting about what is to come in the future – near or far. In addition to lowering depression and anxiety, mindfulness helps individuals struggling with other health disorders such as insomnia, anger, and stress.

Trauma substantially impacts the brain. The areas where the most impact occurs include the hippocampus, amygdala, and prefrontal cortex.[7] There is a direct linkage

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[4] Seth J. Gillihan, *Cognitive Behavioral Therapy Made Simple: Ten Strategies for Managing Anxiety, Depression, Anger, Panic and Worry* (Emeryville, CA: Althea Press, 2018), 86.

[5] Gillihan, *Cognitive Behavioral Therapy Made Simple,* 87.

[6] Gillihan, *Cognitive Behavioral Therapy Made Simple,* 88.

[7] J. Douglas Bremner, "Traumatic Stress: Effects on the Brain," *Dialogues Clin Neurosci* 8, no. 4 (December 2006): 445–461, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3181836.

between cortisol and stress as people with PTSD have increased levels of cortisol.[8] The hippocampus is extremely sensitive to the effects of trauma. Individuals identified to have PTSD have smaller hippocampi.[9] Stressful environments create harder learning opportunities. Levels of cortisol in the brain—due to trauma—informs the behaviors and responses of an individual. When a person has trauma, that person produces cortisol in one's body, and when a traumatic event or an event perceived as traumatic occurs, cortisol increases.

Dr. Bremner highlights the unique ability of the hippocampus to regenerate. If cortisol is reduced, the hippocampus can regenerate.[10] Mindfulness is a cortisol reducer. Mindfulness helps to create communication between both sides of the brain. The communication between both sides of the brain helps to address PTSD. Mindfulness opens the pathway towards assisting the frontal cortex to function properly as it strengthens neuro pathways to overcome trauma.

This theory and approach will tremendously impact the project. This project is intended to address C-PTSD within Black Americans. Black Americans experienced a series of traumatic events that span more than four centuries and remain today. The work is designed to assist Black Americans identify ways to overcome the prevalent Complex Post-Traumatic Stress Disorder.

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[8] Bremner, "Traumatic Stress," 445–461.

[9] Bremner, "Traumatic Stress," 445–461.

[10] Bremner, "Traumatic Stress," 445–461.

Interdisciplinary Theory

Biblical Intersection

The chosen pericope for the Biblical Foundations Chapter is 1 Samuel 16: 14-23. This text explores the complicated figure of King Saul. The author clearly notes that a tormenting spirit challenged King Saul. The story of King Saul occurred in the eleventh century BCE. The scripture states that an evil spirit comes upon Saul and one of his servants says to him, "See, an evil spirit from God is tormenting you. Let our Lord command his servants here to search for someone who can play the lyre. He will play when the evil spirit from God comes on you, and you will feel better" (1 Sm. 16:16). The lyre was a well-known musical instrument during this period that could soothe persons.

Dr. Gillihan shares, "Ruminating on events from the past can lead to distress and regret about things that are no longer in our control."[11] This narrative opens with sharing how the Spirit of God departed from King Saul, and there is a reason for that decision. In previous texts, the story unfolds around the continuous disobedience of King Saul to the instructions of God. Each occasion was met with justification and eventually ended with him being rejected by God as King of Israel. When he was made aware of God's rejection of him as king, he asked for forgiveness, however, the deeds had been done and the decision was final. There is a strong possibility that Saul lamented in this removal of God's spirit of his life and during his moment of regret is when the evil spirit would come upon him. His rumination about his life and decisions may have resulted in decreased mood and a tormented emotional state of being.

[11] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 87.

In modern times, one would classify the service that David provides for Saul as Music Therapy. Saul suffers from depression and paranoia. This greatly attacks his neurological system and brings great discomfort, stress, and unease. Scientifically, Saul was impacted in his amygdala. This is the portion that "connects strongly to the brain circuitry for both focusing our attention and intense emotional reactions."[12] The author of this text calls out the intense emotional outburst Saul has when the evil spirit comes upon him. In the scientific world, this is attributed to his amygdala.

The understanding and acceptance of music as a healing agent existed for thousands of years. Dr. Alice Cash writes that, "Medical historians tell us that the earliest evidence of surgery is from 3000 BC. Although we don't know what, if any, kinds of anesthesia might have been used, we do know that physicians in ancient Greece, Rome, Egypt, and Samaria were well-aware of the healing powers of music and of music's ability to soothe and comfort."[13]

Physically, Saul is in a state of discontent or "dis-ease." Dr. Cash writes that, "Heartbeat and breathing are both involuntary processes that should be slow and rhythmic in a healthy patient."[14] The discomfort Saul experience is so apparent that it leads to the suggestion to find a musical solution. Dr. Cash helps readers to understand the physical signs the servants witness with Saul. She states, "When heartbeat and

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[12] Goleman and Davidson, *Altered Traits*, 87.

[13] Alice Hudnall Cash, *Having Surgery?: Using Music to Reduce Anxiety and Pain Perception* (Louisville, KY: Surgical Serenity Solutions, 2019), 62.

[14] Cash, *Having Surgery?*, 67.

breathing is erratic, too shallow, or too fast, the patient is NOT in a state of good health but is in a state of dis-ease."[15]

Neurologically, Saul is impaired. He suffers greatly from mental illness. The paranoia, and depressed state severely overwhelms him and impedes his ability to experience the release of positive neurochemicals. When David plays the lyre for him, Saul's brain released the neurochemicals dopamine and serotonin. Dr. Cash states, "Another way that music affects the body is through the release of neurochemicals, such as dopamine and serotonin, produced and released into the bloodstream. Both neurotransmitters help people to calm down and focus better."[16]

Today's psychologists would say that Saul experiences a "natural high" each time David renders his musical service whenever a manic depressant state overtakes Saul. Saul's ability to listen to David's music provides him something to which modern day clinical psychologists refer as the "relaxation response." His servants witness this repeatedly hence the suggestion to have someone come and play the lyre each time the evil spirit comes upon him. Highly likely is the notion that Saul's brain receives some major release through the music as a help to calm his anxiety. This is evident in verse twenty-three, where it reads, "Whenever the spirit from God came on Saul, David would take up his lyre and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him" (1 Sm. 16:23).

Mindfulness is an integral part in the field of psychology. The mindfulness Saul practices during the musical service of David is greatly noticed. Dr. Seth Gillihan

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[15] Cash, *Having Surgery?*, 67.

[16] Cash, *Having Surgery?*, 68.

described mindfulness as "bringing our awareness to the present."[17] Mindfulness emerged as a tool to help maintain one's equilibrium as a person navigates difficult emotions. No formal definition existed during Saul's time, but his behavior in connecting with the musical service of David exemplifies mindfulness. He navigates extremely difficult emotions, but calms down, focuses, and receives relief because of ability to be mindful to the music.

The music is present for him, but without his ability to be mindful and connect with the music, the service would be in vain. His mindfulness brings the benefit of music. Each time he connects with the music during an episode, he strengthens the argument that Music Therapy is a valued and productive tool that helps to address Complex Trauma, particularly Complex PTSD.

Historical Intersection

This chapter explores a pivotal movement in history for Black Americans known as the Great Migration. The premise for this movement is trauma, with tremendous emphasis on Complex PTSD. The Great Migration was a perceived way for Black Americans to find freedom from their bondage in the southern states of America.

Mindfulness indicates that one is fully aware of their present state.[18] In addition, one is keenly aware of one's surroundings. Black southerners fully understood their present state and the trauma that existed around them each day. They failed to panic or overreact, but instead they developed a plan to geographically relocate to places that were

[17] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 5.

[18] Mindful Staff, "What is Mindfulness?" Mindful, July 8, 2020, https://www.mindful.org/what-is-mindfulness/.

more suitable for living and working. Some of northern cities to which Black southerners traveled included Chicago, Cleveland, Houston, and New York.

Southern Black bodies not only migrated north, but Mindful music also traveled with them. Music was used as a communication tool as it helped to describe their emotions, feelings, and even uncertainties. Their choice of words in their music indicated their solid intentions to obtain a better life. One song in particular state:

> Yes, we are going to the north!
> I don't care to what state,
> Just so I cross the Dixon Line,
> From this southern land of hate,
> Lynched and burned and shot and hung,
> And not a word is said.[19]

The Harlem Renaissance depicted the power of mindful music in the lives of those suffering at the hand of oppression. Mindful music was a staple in the Black experience. Music was embedded in racial equality movements. Having witnessed all the continued oppression of Black people, Marcus Garvey posed the question of, "Where is the Black Man's Kingdom?" He searched wholeheartedly for the answers to no avail. He resolved to address this gap for the Black race by establishing the Universal Negro Improvement Association (UNIA). This mindfully crafted a movement with the desired outcome of unifying the "negro peoples of the world" by establishing a Black nation in Africa.[20] A song from the Garvey movement has the following lyrics:

> Advance, advance in victory,
> Let African be free;
> Advance to meet the foe

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[19] Ray Stannard Baker, *Following the Color Line* (New York, NY: Harper Torchbooks, 1964), 112.

[20] Marcus Garvey, "The Negro's Greatest Enemy," *Current History* (September 1923): 953-954.

With the might
Of the red, the black and the green.[21]

After Garvey's legal challenges led to his deportation as an "undesirable alien," others realized his power. Perhaps Garvey was physically gone, but he reignited the fire that brought the Black migrants to New York and other northern states. Garvey's presence and movement fed the flames of that hope. Black Americans remained mindful of their experience and their goal to redefine Black ideology and show the many dimensions of the Black man, woman, and child. The tenacious movement from Marcus Garvey reinvigorated the Black migrants and caused persons to fully immerse themselves into the "New Negro Renaissance."

Mindful Music Therapy is the antidote for individuals coping with Complex Post-Traumatic Stress Disorder. It pulls them out of the place that is inundated with cortisol and other adverse chemicals and increases mood. Trauma causes the brain to experience significant pain that ultimately produces physical ailments, whereas music is associated with positive memory association, healing, release, and elevated mood.

Mindfulness allowed Black Americans to come to terms with their current situation. While they accepted the occurrences around them, they unapologetically connected with themselves and identified that a better way of living would be their resolve. As a result, they acted upon that decision and ensured they would fulfill the desire for a better life.

If they had focused solely on the past and what had been imposed upon them, a plan toward "perceived" freedom would have never manifested. Instead, approximately six million Black Americans were able to chart their path and discovered ways to express

[21] Garvey, "The Negro's Greatest Enemy," 953-954.

themselves in ways that included music and artistic expression. These expressions helped them remain steadfast in reaching the liberation they believed they deserved. Had they not stepped into a position of mindfulness, an entire movement would have been non-existent.

Theological Intersection

One may connect to Jesus the Liberator through the act of mindfulness. Dr. Deforia Lane writes that, "suffering calls out for transcendence at the same time it knocks the stuffing out of us…it should come as no surprise, then, that suffering brings out the best and worst in us."[22] This concept of transcendence is the only way that an individual can understand the God of the Oppressed. Mindfulness connects with Friedrich Nietzsche's term, "Transvaluation of Values." This concept elevates one's thinking above regular human comprehension. One cannot accomplish this on human merit alone. There is a concerted effort to connect with God and God's work through the life of Jesus Christ.

An individual is afforded the opportunity to study suffering and relate the suffering to one's personal life. The theological undertone here is to identify the nature of God in deeply rooted hurt and pain. This promotes a space to cultivate thinking and feelings while aligning with each. In studying the nature of God, it is critical to note the period. Theology is contextual and it is not for all times, persons, and places.[23] This further strengthens the point that in mindfulness one connects with the present. This allows an individual to be present and find God in the moment.

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[22] Deforia Lane, *Music as Medicine: Deforia Lane's Life of Music, Healing and Faith* (Grand Rapids, MI: Zondervan Publishing House, 1994), 192.

[23] James H. Cone, *A Black Theology of Liberation* (New York, NY: Orbis Books, 1986), xi.

When Black Americans look back in history and realize how God was present during suffering and oppression, it allows a moment of reflection for the individual to see and connect with God by knowing that God is present. Black Americans through mindfulness can recognize the daily trauma imposed upon them yet stop and find God in the midst. The intentionality around mindfulness opens a pathway for healing as trauma halts the person's brain but being mindful causes them to utilize both sides of the brain. As a result, this lowers cortisol and helps regenerate the hippocampus' recall who God is in one's life as well as how God is present and gives one reprieve. Mindfulness coupled with the transvaluation of values produces trauma-healing. This activity entirely depends upon the spirit of God and this activity helps to elevate a person above their hurt and pain. It also cultivates a safe space for healing and ultimately Trauma Recovery.

Theologians have highlighted how Christ understands trauma and suffering, but there is much work centered on liberation. God intended his people to experience freedom and liberation in all facets of life. The brutal work of Christ occurred so that humankind might be saved and walk fully in a non-captive state.

This does not end with physical bondage, but this is also for mental and emotional bondage. Freedom in the mental and emotional realm is attainable through mindfulness. Those enduring or have endured suffering and trauma can begin to heal when they come to terms with the reality of what they have endured. Acceptance is a prominent feature of mindfulness. Acceptance plays a significant role in healing from trauma as well. It allows one to respond appropriately to the facts laid before them.[24] Acceptance offers freedom and autonomy. A mindful person can come to terms with the challenge that besets them

[24] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 90.

and be able to make a decision that works best for them and their well-being. Acceptance does not always mean the reception of what is being done. However, it offers space for someone to do what is best to achieve the healing and emotional well-being they desire.

Project Theme

This project is interconnected with mindfulness as the intent is to address C-PTSD among Black Americans that identify as Christians. The theme of this work is "Spiritual Cultivation and Trauma Healing through Music Therapy." The problem is the high prevalence of complex trauma in Black congregations. A series of traumatic events has made its way into the lives of the Black community resulting in what has now been defined as Complex Post-Traumatic Stress Disorder.

Targeted research on trauma and Black Americans produced the following findings. The SAMHSA 2018 National Survey on Drug Use and Health reports that "Sixteen percent (4.8 million) of Black and African American people reported having a mental illness, and 22.4 percent of those (1.1 million people) reported a serious mental illness over the past year. Serious mental illness (SMI) rose among all ages of Black and African American people between 2008 and 2018."[25]

In addition, the National Alliance on Mental Illness shares that the Pew Research Center reported 91% of Black Americans to say religion is somewhat or very important in their lives, and 79% identify as Christian.[26] The problem is the high prevalence of

[25] Mental Health America, "Black and African American Communities and Mental Health," Mental Health America, https://www.mhanational.org/issues/black-and-african-american-communities-and-mental-health.

[26] Alicia Montgomery, "Why Black Churches Need to Do Better with Mental Health Issues," National Alliance on Mental Illness, July 20, 2020, https://www.nami.org/Blogs/NAMI-Blog/July-2020/Why-Black-Churches-Need-to-Do-Better-with-Mental-Health-Issues.

complex trauma within Black congregations. According to the World Health Organization (WHO), "Complex PTSD, or developmental PTSD as it is also called, refers to the constellation of symptoms that may result from prolonged, chronic exposure to traumatic experiences, especially in childhood, as opposed to PTSD which is more typically associated with a discrete traumatic incident or set of traumatic events."[27]

The project hypothesis is if IV-CHARIS uses the music therapy model to create a trauma recovery program, then it will be positioned to teach both its members and persons from the surrounding community the information and methodologies to address their emotional health and well-being. The plan is to work with the partners and collaborators of IV-CHARIS for six ninety-minute weekly sessions. These sessions will be co-facilitated with a Board-Certified Music Therapist to legitimize the work and grant the project work's ability to be classified as Music Therapy versus a Music Therapy Model.

This project is rooted in the concept of Mindful Music Therapy. The work aims to assist participants in their journey of identifying trauma in their own respective life while simultaneously connecting with their feelings and emotions so they can develop their relationship with music. In addition, the goal is to become mindful of self and the music genre(s) of music that best helps them achieve optimal health.

Connection to Jesus the Liberator can come through the activity of Music Therapy. Music Therapy is a technique of mindfulness. Music Therapy is a discipline that helps an individual to focus on a particular challenge and overcome it. The American

[27] Paul J. Rosenfield et al., "Complex PTSD in ICD-11: A Case Report on a New Diagnosis," *Journal of Psychiatric Practice* 24, no. 5 (September 2018): 364-370, https://pubmed.ncbi.nlm.nih.gov/30427825/.

Music Therapy Association defines Music Therapy as "an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals."[28] Once the needs of the clients are fully assessed, the Music Therapist develops a treatment plan that can include but is not limited to creating, singing, or listening to music. Music Therapy helps an individual to express oneself when it is impossible through words, offers emotional support, and is evidence-based. Mindfulness Music Therapy courses significantly aid in the reduction of depression and anxiety.[29] Music so closely correlates with body rhythms, intonation, and the mobility of emotions that it provides a unique interface between sensations provoked in the mind and other neurological events.[30] Black Americans experienced deep-seated hurt dated all the way to slavery. Complex Post-Traumatic Stress Disorder repeats this intense hurt. Hurt surfaced and continues to re-surface, but there are tools designed and put in place to help achieve the God-given gift known as liberation and freedom.

New Insights

Mindfulness is a tool that helps combat toxicity, pain, damage, and trauma. It equates to liberation in the mind and emotions. When a person experiences intense hurt from a series of traumatic events, paralysis of the mind and emotions can settle in, figuratively.

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[28] American Music Therapy Association, "About Music Therapy and AMTA," Music Therapy, https://www.musictherapy.org/.

[29] American Music Therapy Association, "About Music Therapy," https://www.musictherapy.org.

[30] Rachel Darnley-Smith and Helen M. Patey, *Music Therapy: Creative Therapies in Practice* (London, UK: Sage Publications, 2003), 17.

Mindfulness is a state of being that facilitates a path for one to connect with self, their surroundings, and truth. It is the antithesis of stagnation. Trauma is connected to the whole person. Each part of the body feels some impact of the loss and pain. As the body is interconnected, so is the effect of trauma within one's person.

The influence of mindfulness on one's body is exceedingly great. Gratitude and resentment are incapable of co-existing. The mind usually resides in either the past or future, creating much anxiety, depression, or fear. On the contrary, mindfulness produces gratitude, the gift of the present, peace, and calm. It lowers cortisol and elevates dopamine. When dopamine is released, physical, emotional, mental, and spiritual healing is allowed to operate.

The theory of mindfulness paves the way for the goals and deliverables of this doctoral work. This work aims to display how Black Americans are significantly affected by trauma. This impact is so tremendous and recurring in the lives of this particular demographic. A direct result of these deep wounds is physical ailment, decreased mood, mental illness, and emotional instability, to name a few. Historically, music has always lent a helping hand to those finding themselves on the other side of the value spectrum and facing considerable amounts of trauma.

Music is a form of storytelling. The telling of one's story is a form of healing, and it is evidence-based. A song can encapsulate one's life story or event and offer a way of release. Mindfulness is intertwined with music as it requires the artist to connect to the topic the song is about.

This theory embodies liberation and freedom in an invaluable way. There are also built-in mechanisms within the theory designed to guard against relapse. Dr. Gillihan

shares, “Mindfulness-based Cognitive Therapy (MBCT) includes elements of traditional CBT for depression and integrates raining in mindfulness to protect against relapse.”[31] Awareness and acceptance lend a helping hand in reducing the return to a depressive state. When a person connects to the situation before them and is fully aware of the components that go along with it and that they can make decisions that work best for them. The thinking and discerning process and connecting with self is one successful formula of mindfulness. Acceptance and Commitment Therapy (ACT) is notable for the work and benefits that individuals experience as they witness a decrease in depression, anxiety, and chronic pain.[32]

A portion of mindfulness is rooted in connecting with thoughts derived from traumatic exposure. Mindfulness-based Cognitive Therapy has training that is geared toward the identification of problematic thoughts.[33] However, the follow-up component is the training on how to develop a different kind of relationship with thoughts.[34] Some helpful practices that can assist an individual move into a mindful state of being are meditation and yoga. These are helpful as it channels a person’s focus on their breathing and physical poses.[35]

Mindfulness can transfer into a different context and remain just as powerful and beneficial for someone. A person who is intentionally mindful in everything they do has

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[31] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 91.

[32] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 91.

[33] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 91.

[34] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 91.

[35] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 93.

the capacity to thoroughly enjoy each moment in life, connect with everyone and everything around them, and live life with meaning. A mindful life is a purposeful life.

Mindfulness has a holistic effect. While it is classified as an emerging theory, it is not a new concept. Mindfulness helps lower the physical, emotional, and psychological effects of trauma.[36] It also has a scientific capability of reducing cortisol. Mindfulness derives from the school of thought of taking the time to be present. It encourages an individual not to miss what is in front of them to experience and enjoy because of deep regret, depression, and/or anxiety.

The practicality of mindfulness can be economically beneficial for individuals. One of the most common practices of mindfulness is meditation.[37] Mindfulness meditation includes the person intentionally choosing where their focus will be. Not only that a specific time is identified to dedicated to this activity and the idea is to allow the experience to unfold and the person connect with each aspect of what is taking place before them, particularly their breath.[38] Humans have the tendency to think of multiple things at a time at a rapid pace, but this practice slows one down and allows nothing to pass by. If a person should find that they drift, this practice can help them to re-engage with the current.

There are other economically reasonable mindful activities one can choose to engage in. Some examples include, but not limited to 1) body scan meditation, 2) sound therapy, and 3) yoga – hot or regular. There is another practice known as Forest Bathing.

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[36] Gillihan, *Cognitive Behavioral Therapy Made Simple,* 93.

[37] Gillihan, *Cognitive Behavioral Therapy Made Simple*, 93.

[38] Gillihan, *Cognitive Behavioral Therapy Made Simple,* 95.

It is a Japanese art that emerged from the 1980s and is often referred to as "Shinrin Yoku."[39] It has been believed that time spent in nature is good for the individual.[40] Mindfulness can be experienced in many ways and the benefits are countless for the mind, spirit, emotions, and body.

Conclusion

Mindfulness is a profound tool designed to help one neurologically overcome stressors in one's life. To employ mindfulness into the lives of Black Americans signals an opportunity to begin healing from the Complex PTSD. Complex PTSD has the propensity to stagnate the life of an individual while Mindfulness helps to bring an individual into the present.

The reduction of cortisol can occur through the deployment of mindfulness strategies for individuals. Black Americans experienced a variety of traumatic encounters within their lifetimes. This theory will assist in providing solution-based tips and tools on how to navigate complex trauma for Black congregations.

Mindfulness has significant benefits when introduced and implemented into one's life adequately. First, a mindful individual will be keenly aware of their thoughts and situations. Subsequently, this connects them with their emotions and gives space for a person to fully engage and make necessary modifications. This also helps one learn more about who they are and understand their feelings, reality, and personal experience.

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[39] Sunny Fitzgerald, "The Secret to Mindful Travel? A Walk in the Woods," National Geographic Society, https://www.nationalgeographic.com/travel/article/forest-bathing-nature-walk-health.

[40] Fitzgerald, "The Secret to Mindful Travel?" https://www.nationalgeographic.com/travel/article/forest-bathing-nature-walk-health.

Another benefit to mindfulness includes the ability to have more control over emotions. Embodying mindfulness helps a person maintain a calm state of being. This also provides a space for releasing emotions that contribute to decreased mood and well-being. For example, if individuals are battling negative thoughts, they can place those under subjection through mindful activity.

Mindfulness creates a pathway for a new connection with personal thoughts. The mind is consistently conjuring up thoughts – be it past or future. Nevertheless, the brain is consistently at work. If a person is in tune with their ongoing thoughts, they can shift what they actively reflect upon at that moment. Once the connection to the thought occurs, there can be a shift toward a more positive thought that helps foster a meaningful experience and helps to increase the mood of an individual. Perspective is also recalibrated as a result of mindfulness. The mind can often go into places that are considered "far-fetched." When perspective is changed, the thought rooted in negativity will lose ground, and a more appropriate thought can reside.

A mindful person is a less-reactive individual. Mindfulness causes one to think thoroughly before taking any kind of action. Most times, reactions occur with no thought, but regret and mindfulness grant the space for one to have awareness and think before any action(s) occur.

This theory results in ways that counteract traumatic experiences and negative memory association, which leaves a person with decreased mood and negative emotional well-being. Trauma stagnates humankind while mindfulness heals. Mindfulness allows a person to come to terms with situations currently occupying their space and helps to reduce adverse physical effects on a person. A mindful approach is designed to aid in

trauma healing and assist one triumph over brokenness, pain, humiliation, devastation, and hurt positively and significantly.

CHAPTER SIX

PROJECT ANALYSIS

Introduction

The deep exploration of the previous chapters strengthens the argument for the utilization of music therapy to promote trauma healing for Black Americans experiencing complex post-traumatic stress disorder (C-PTSD). Liberation, freedom, intentionality, creativity, and perseverance are essential components in helping one heal and experience release from oppression. This chapter intends to show consistencies between the previous chapters' findings.

The chosen pericope for the biblical foundations chapter is 1 Samuel 16:14-23. This text explores the complicated figure of King Saul. The author clearly notes that a tormenting spirit challenged King Saul. The scripture states that an evil spirit comes upon Saul and one of his servants said to him, "See, an evil spirit from God is tormenting you. Let our Lord command his servants here to search for someone who can play the lyre. He will play when the evil spirit from God comes on you, and you will feel better" (1 Sm. 16:16). The lyre was a well-known musical instrument as it can soothe during this period.

Saul exhibits mindfulness each time he partakes in his music therapy sessions with David. Mindfulness emerged in the past few decades as a powerful way to maintain

equilibrium as persons deal with difficult emotions.[1] There was no formal definition of mindfulness theory during Saul's time, but his connection with the musical service of David exemplifies mindfulness. He navigates through extremely difficult emotions, but calms down, focuses, and receives relief because he is present with the music. The music is available to him but would be in vain if he failed to be mindful and connect with the music. His mindfulness brings the benefit of music. Each time he connects with the music during an episode, he strengthens the argument that music therapy is a valued and productive tool that helps to address trauma, particularly complex PTSD.

The Great Migration took place because of trauma and pain. Black Americans were at a place of extreme exhaustion and frustration due to systemic oppression. As a result, they sought out better ways of living. There were promises of better living in northern states, therefore they traveled northward toward liberation. The "push" came in the form of Black Codes, Jim Crow, and resurgence of White supremacy.[2] Being in the inhumane structure of slavery to emancipation yet still functioning at a deficit drove them to something greater. Emancipation failed to look like or feel like authentic freedom. They functioned under one system of oppression and involuntarily transferred to a very similar system.[3]

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[1] Daniel Goleman and Richard J. Davidson, *Altered Traits: Science Reveals How Meditation Changes Your Mind, Brain, and Body* (New York, NY: Penguin Random House, 2017), 192.

[2] Ronald Takaki, *A Different Mirror: A History of Multicultural America* (New York, NY: Little, Brown and Company, 1993), 341.

[3] History.com, "Black Codes," History Channel, last modified January 21, 2021, https://www.history.com/topics/black-history/black-codes.

The Migration landed them in multiple northern cities such as Cleveland, Detroit, and New York.[4] Large numbers of Black Americans arrived in these cities with the hopes of economic opportunities and empowerment. Particularly, New York saw the embodiment of liberation among Black Americans through the development of the Harlem Renaissance, or the "New Negro Movement." This movement showcased Blacks in a different light. Musical and artistic expression displayed strength and culture. Black Americans felt a sense of pride and connection to civilization.[5] Music was inspirational as it allowed Black Americans to connect with freedom of expression and liberation. The Harlem Renaissance offered a chance for Black Americans to be mindful of their current times as reflected in their musical selections. Music took on a form of inspiration, encouragement and strength for Black Americans suffering tumultuous times, and served as their practical release from oppression.

Liberation shows up and presents differently for individuals. Some factors that contribute to this customized view of liberation are culture, experience, and ideology. Liberation presents differently for men and women or even Blacks and Whites. Christ came to set the captives free, therefore Christianity is rooted in liberation and freedom for all who accept and follow Jesus.

Karl Barth helps persons to understand that Jesus is the physical manifestation of God's word. He points out that the word reveals the nature of God to humanity. Jesus Christ embodies the word, and Jesus Christ is the physical manifestation of God's word. Barth discusses Jesus, scripture, and proclamation through which humankind begins to

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[4] Takaki, *A Different Mirror*, 341.

[5] Takaki, *A Different Mirror*, 343.

understand God. Barth highlights that humankind fails to understand the word through personal knowledge. God must reveal this to them. In turn, this emphasizes that humankind completely depends on God.

Robert Bellah discusses how the religious experience is one of evolution. Space exists to grow and evolve in understanding and experience. Bellah combines psychology and biology (evolutionary) to further his main argument. Evolution was historically viewed as the antithesis of religion. However, Bellah offers a vastly different point of view. He pulls out cultural evolution in theoretical contexts. Eliade's purpose is to describe the specific characteristics of religious experiences. A sacred place is critical for a religious person and is classified as non-homogeneous, whereas a non-religious person has a neutral experience with this space.

Healing requires an understanding of what needs healing. Theologian Andrew Park discusses that "what" that is to be healed. He begins his work with an introduction to a Korean term, Han.[6] Park describes Han as "deep wounds" or the "slow death of the spirit."[7] Han is present in many forms. Park writes that, "Sadness, resignation, hopelessness, and despair are all parts of what Han means."[8] A repeated pattern of pain inflicted on a person produces a "compressed ache."[9] An oppressed person or group that lives under this repetition experiences this ache. Park pulls out the cultural connections to Han and shows how the physical manifestations appears in one's life.

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[6] Andrew S. Park, *From Hurt to Healing: A Theology of the Wounded* (Nashville, TN: Abingdon Press, 2004), 10.

[7] Park, *From Hurt to Healing*, 10.

[8] Park, *From Hurt to Healing*, 11.

[9] Park, *From Hurt to Healing*, 11.

James Cone gives identity to Black Theology as it relates to Christianity in the context of liberation. In *A Black Theology of Liberation*, Cone forms this identity through the lens of the oppressed. Christianity starts and stops with Jesus Christ, and without the identification of the Black Christ, who identifies with the oppressed, the entire concept of Christianity should be eradicated as Jesus should be murdered and never understood to be resurrected.

Christianity is attached to the understanding and definition of liberation. If Jesus is identified as the oppressor, what does that mean for the oppressed? Therefore, it becomes essential to give a voice and presence to Black Theology, as there are individuals who are oppressed because they are Black and identify as Christians. Providing a voice to the oppressed is not the only critical point but it is also vital to show the connection of Jesus and his message to this group.[10]

Connection to Jesus the Liberator can come through the activity of music therapy. Music therapy is a technique of mindfulness. Mindfulness is a tool that is created to help one navigate difficult situations and emotions that arise. Mindfulness helps one to look at mental patterns of resistance and reaction to relate to them in an accepting way and respond with clarity and discernment.[11] Mindfulness-based work is scientifically linked to healthy outcomes.

Music therapy is a discipline that helps an individual focus on a particular challenge and overcome it. One source defines music therapy as "an established health profession in which music is used within a therapeutic relationship to address physical,

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[10] James H. Cone, *A Black Theology of Liberation* (Maryknoll, NY: Orbis Books, 1986), 5.

[11] Goleman and Davidson, *Altered Traits*, 192.

emotional, cognitive, and social needs of individuals."[12] Once the needs of the clients are fully assessed, the music therapist develops a treatment plan that can include, but the therapist fails to limit to creating, singing, or listening to music. Music therapy helps individuals express themselves when it is impossible through words. It offers emotional support, and it is evidence-based. Mindfulness music therapy courses significantly aid in the reduction of depression and anxiety.[13]

Black Americans experienced deep-seated hurt dated all the way to slavery. This intense hurt was repeated and emerged as what it known as complex post-traumatic stress disorder. Hurt surfaced and continues to resurface, but there are tools designed and put in place to help achieve the God-given gifts known as liberation and freedom. This hurt and pain received many definitions from Han to complex post-traumatic stress disorder.

This form of pain remains present and active in the lives of so many Black Americans. Unfortunately, the effects are long-lasting and regrettably impactful on the brain, emotions, and body. Although there are meaningful effects on an individual, music can offer a space for increased mood and overall healing.

Research Methodology

The theme for the project is "Spiritual Cultivation and Trauma Healing through Music Therapy," which is centered on valuing, appreciating, and undergirding individuals as they navigate traumatic incidences in their lives. The hypothesis is that if IV-CHARIS uses the music therapy model to create a trauma recovery program, then it

[12] American Music Therapy Association, "About Music Therapy and AMTA," Music Therapy, https://www.musictherapy.org.

[13] American Music Therapy Association, "About Music Therapy," https://www.musictherapy.org.

will be positioned to teach both its members and persons from the surrounding community the information and methodologies to address their emotional health and wellbeing.

This doctoral project is designed to provide a tool for Black Americans that identify as Christian. The research centers on those that experience complex post-traumatic stress disorder (C-PTSD). The goal is to help the participants understand and cope with a tough life challenge. For that to occur, there must be a process in place to ensure the success of the project.

There is the recognition of safety and ensuring everyone's information is protected. There is a plan put in place to mitigate as many risks as possible. As this project falls within the COVID-19 pandemic, the sessions with the participants were held virtually using the Zoom platform. Prior to the start of the weekly sessions, there was an open recruitment process. A flyer detailing the project was sent through the context's distribution list. Each interested respondent received a Mood Scale Survey to complete and return. Once received, I conducted a selection process based on specific criteria and sent an invitation to qualifying respondents. Each accepting research subject participated in six ninety-minute sessions held over the course of six weeks.

Each weekly session included a dedicated topic uncovering the many ways that music therapy assists with trauma healing. Music was scientifically linked to physical, mental, and emotional healing, and this project is designed to prove the hypothesis. As a result of subjects participating in six weeks of music therapy, the expected outcome includes an increase in mood and emotional and mental health.

Individuals Involved in the Project

Context Associates

Six identified context associates exist. A former first lady and worship leader, former choir director, licensed social worker, licensed professional clinical counselor, and two pastors comprised these associates. This team provided a wealth of knowledge and expertise to the project. This team also helped to drive the strategic direction of the proposed project. This team met ten times throughout the project design phase.

This team is familiar with the program and were in the very early stages of the program. They were familiar with the various chapters, particularly the Synergy. This not only created a level of ownership, but it facilitated personal healing as most of the associates identify as Black congregants within local churches.

Monthly communication with members of the team occurred to update them on the status of the research process according to the projected timeline. The involvement of this team became more critical as the research was underway. They participated in monthly meetings to critically listen and offer suggestions to me on processes. This team will also help spread the word about the research for recruitment purposes.

Project Participants

These individuals were from the congregations of the pastors that serve as church partners of the research context. The participants will all align with the targeted sample for the research project— Black Americans that identify as having complex post-traumatic stress disorder. The target age for this human subject sample is twenty-five and

above. Five men and seven women were involved in the research study. These included three members who are clergy and eight lay members. Each participant was Black or of African descent and self-identified as one who experienced complex post-traumatic stress disorder (C-PTSD). Figure 1 provides the demographics of each participant.

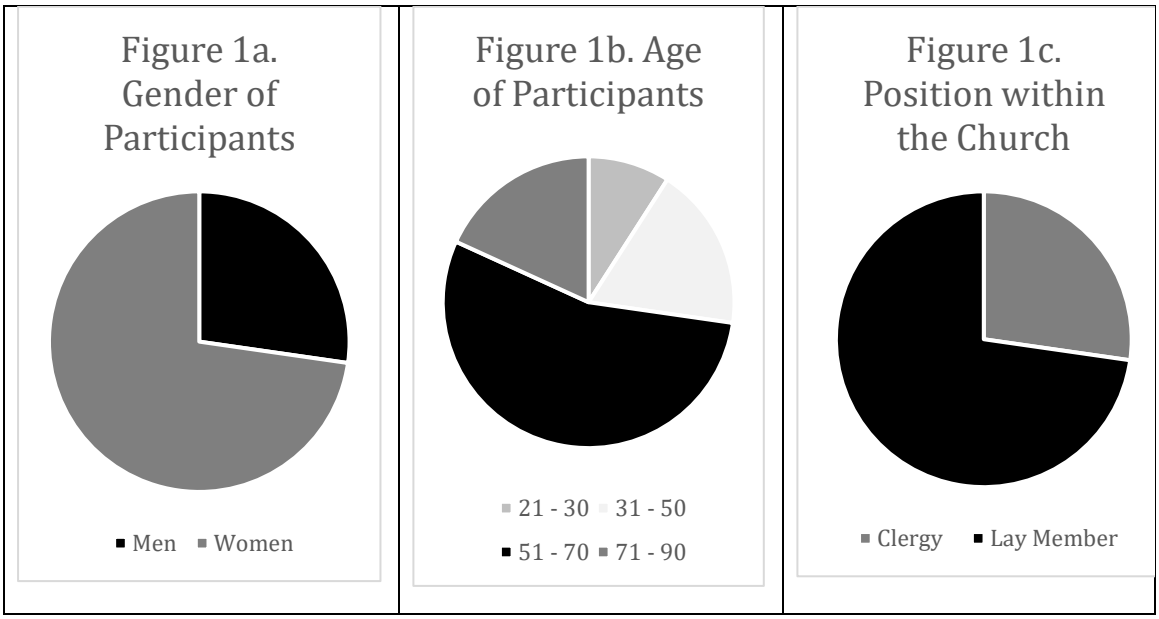

Figure 1. Demographics

These subjects completed the Mood Scale Survey (PHQ-9) to identify their mood and depression level. After collecting the PHQ-9, I created a list of those that were identified in the low to moderate level and sent an invitation by email to participate in the research study. Once selected to participate, subjects provided their answer to the invitation. After formally signing the agreement, participants received materials that informed their sessions. The subjects also completed a pre-test to gauge their knowledge and understanding of trauma and its effects on the mind, body, spirit, and emotions. This assessment helped me to determine the readiness of participants to fully engage in the six weeks of music therapy.

The setup was an anonymous group therapy model. The subjects completed all the necessary materials for data collection and analysis purposes. At the end of the six weeks, subjects completed a post-test to help test the truthfulness of the hypothesis and theory. The project used the Mood Scale (PHQ) survey. This survey helps to identify the wellbeing of an individual. Research leading up to this study revealed that toxicity prevents a person from progressing in life and aids in long-term health problems. In addition to the PHQ-9, pre- and post-tests were utilized to gauge the project participants' progress. One can find the list of questions in Appendix A. Lastly, the project participants completed focus journals that includes a prompt from that respective week's topic. The sessions were recorded and immediately destroyed once I collected all necessary materials. This mixed method approach will work with all personalities and yields space for meaningful data analysis.

Evaluator

One of the contextual associates can conduct full data analysis and evaluations. This associate assisted me in mapping out the results of the sessions based on responses from the human subjects. This person worked extensively with me to provide a professional project report that captured the successes and recommendations from the project.

Certified Music Therapist

This professional facilitated the ninety-minute sessions for the participants. Additionally, they worked on de-briefing the project and offered recommendations. They

also worked with the evaluator to ensure that the research findings were true and honorable.

Professional Associates

This team of individuals aided in the development of and implementation of the Doctor of Ministry project. They became familiar with all the written chapters for this program. They asked appropriate questions that enhanced the work of the project and had purpose in helping to shape the six weeks of research sessions with the project participants. This team was integral to the Doctor of Ministry process. They offered suggestions on research resources, and they helped drive the Doctor of Ministry process. Additionally, I met with this team monthly for accountability purposes.

Table 1. Sample research questions (directly from the Mood Scale Survey)

Over the last two weeks, how often have you been bothered by any of the following problems?	Not at all	Several days	More than half the days	Nearly every day
1. Little interest or pleasure in doing things				
2. Feeling down, depressed, or hopeless				
3. Trouble falling or staying asleep, or sleeping too much				
4. Feeling tired or having little energy				
5. Poor appetite or overeating				
6. Feeling bad about yourself — or that you are a failure or have let yourself or your family down				
7. Trouble concentrating on things, such as reading the newspaper or watching television				

8. Moving or speaking so slowly that other people could have noticed? Or the opposite — being so fidgety or restless that you have been moving around a lot more than usual				
9. Thoughts that you would be better off dead or of hurting yourself in some way				

Implementation

The six weeks of music therapy research was marketed to the IV-CHARIS database. In a COVID-19 world, the music therapy sessions were held virtually on the Zoom platform to maintain safety for each participant. Each participant was responsible for downloading the Zoom application on their devices to fully participate. There were twelve participants in total. Out of the twelve, nine successfully completed six sessions and returned all focus journals, pre and post-tests, surveys, and mood scales in an efficient and timely manner.

The six weeks included teaching sessions, discussions, video excepts, interactive activities, breaks, and dedicated journal time. The open discussion proved to be one of the key effective components of the sessions. Each session consisted of a recap from the previous lesson to maintain consistency throughout each week. a board-certified music therapist facilitated the teaching sessions. Appendix B contains a session outline. The sessions focused on the following topics: “The Power of Storytelling,” “Music as Medicine,” “Music and Movement,” “Improvisation in Music Therapy,” “Music and its Cognitive Effects,” and “Summation and Reflection.”

The first session gleaned heavily from the Synergy chapter. The personal reflections revealed the intersection of trauma and healing through storytelling. When

there is an opportunity to share life moments that were painful, yet empowering, an internal healing of an emotional wound ensues. This section provided an understanding to the participants' awareness of trauma and the many ways that music can heal.

The second session reflected on the power of music and movement in the life of King Saul. While there were not physical disabilities, there were mental and emotional handicaps he had to endure. The biblical passage explored how the music therapy of David helps with Saul's wellbeing and his motor planning. This session provided education on auditory queuing and motor planning. Additionally, the session explored how music can help with the moments of depression and sadness. This portion was dedicated to helping persons identify personal moments where they can personally use music to assist them with motor planning.

I designed the third session to expand the thinking of each participant as it related to improvisation. A consensus existed among the group when asked about their knowledge of improvisation. There was a theme of improvisation in the context of comedy. The therapist opened the minds of the participants by sharing there is healing in improvisation. At its core, improvisation is about being obvious, and saying or doing the next logical thing; it's about being authentic; it's about exploring what it means to be human.

This session aligned with the Historical Foundations chapter surrounding the Great Migration and how trauma encamped about Black Americans in the south. Black Americans failed to sit around and just allow more trauma to take root, instead they used the resources around them and created an entire movement that helped them achieve some form of freedom and rediscovery. They continued to come face-to-face with

conflicts in the North, but improvisation was at the core of the movement. David LaGraffe in Portland, Maine, describes pure improv as "an unconditional welcoming of the present moment…Improvisation is not so much inventive as it is revelatory. We learn to trust that everything we need is already here, waiting to be discovered - if we are willing to be open to it."[14]

The session on music and its cognitive effects highlighted the strength of both the Theological and Interdisciplinary Foundation chapters. Trauma and healing cannot coexist. The same portions of the brain that are impacted by trauma are the same parts that are impacted by music. God intends for God's children to experience liberation and freedom and music is a way to achieve full body release from the stress and residual of traumatic occurrences. This lesson discussed the effects of trauma on the brain and how music can course-correct those negative effects. C-PTSD was interwoven in the Black Experience for centuries. This is a result of the continued oppression imposed upon Black Americans. This kind of trauma and stress psychologically impacted Black Americans—both individually and collectively.

Music can inform the brain to be more receptive to taking in and less receptive to the negative. When your brain is calm, peaceful, and happy, the waves look very different than when one is upset. A person can use music to create the brainwave state that they want to assume; it is about finding what makes a person do that. Sometimes it is just thinking about the music that can create that; a person does not necessarily have to hear the music. This effort mirrors that of mindfulness. When persons are mindful, they

[14] Jade C. Angelica, "Improvisation Can Help to Heal—Even Trauma, Even Alzheimer's," HuffPost, June 22, 2016, last modified June 23, 2017, https://www.huffpost.com/entry/improvisation-can-help-to_b_10483964.

intentionally engage in an emotional healing process. Mindfulness helps bring an individual out of a state of anxiety and worry and offers a new perspective that generates a mindset of gratitude. Consequently, one can experience a shift in mood and wellbeing.

Data Analysis

Before closing the final session, research participants were asked to share their feedback on the project resulting in multiple verbal responses noting the impact of the music therapy in boosting mood. The results from the paired T-Test below show there were some favorable results. The paired T-Test looks at the difference between the mood scale tests prior to the six weeks of study and the mood scale results after completion of the project. If there is no difference, the results would average zero. The P-value indicates there was a strong difference between the pre-assessment results and the post-assessment results. If there was no difference, the P-value would be zero. The smaller P-value indicates that there was significance in the research implementation. Figure 2 shows the value of the six weeks of music therapy with participants resulting in a small P-value of 0.000895. The participants reported an increase in their mood and emotional wellbeing.

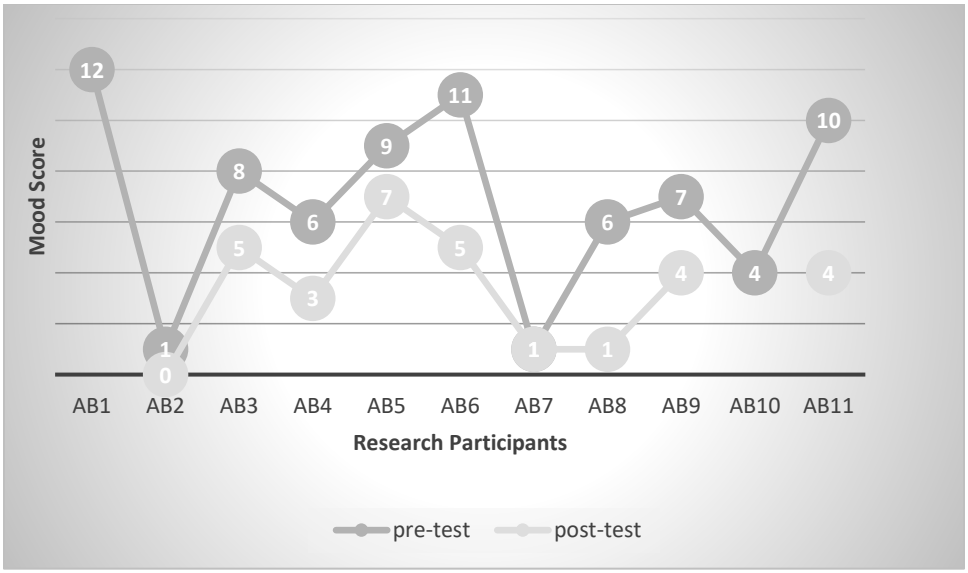

Figure 2. Paired T-Test results

In addition to mood scale results, participants completed focus journals with journal prompts along with a pre and post-test. This was a very active group that freely expressed themselves anonymously in a group setting. Some examples of the journals included the following: “What does storytelling mean to you?” and “How has music served as medicine in your life?” The participants fully engaged in each session. There was a variety of ages, experiences, and Christian experiences or backgrounds. Each participant had vast experience with suffering, and all acknowledged the prevalence of trauma in their respective lives. A high respect and love for music was communicated throughout each week and there was a newfound commitment to utilizing music more frequently for multiple purposes. All participants astoundingly reported lower mood scale numbers after completion of the six weeks of music therapy, therefore showing some merit to the project hypothesis.

Participant #AB1

Participant AB1 is a male seminary student between the ages of thirty-one and fifty. He has a very analytical approach too, which many members in his home church shunned. He grew up in the church and has been a member all his life. Nevertheless, he is fully aware of God's existence in his life and understands the necessity of a relationship with the triune God. He reported having a very healthy connection to and understanding of music. There is no preference per se for voices. However, he chooses to hear women sing and hear men rap. He also shared that music was influential in his life especially when he faces tough times.

Due to unforeseen circumstances, he only joined for two of the six sessions. He had personal challenges that prevented him from fully experiencing the research project. However, he shared that the two sessions he attended gave him an understanding of how he relates to music and that he witnessed the benefit of music in his life. He also shared his clinical diagnosis in confidentiality and expressed how he plans to utilize music to help him daily. During the two sessions he attended, he was thoroughly engaged and reflected on how he wants to incorporate ministry that addresses healing into his work. Lastly, he shared how he began to work with a local pastor in his community to begin conversations on healing and spirituality and wanted to include some of his learnings from this research study as he benefitted and can see how others will benefit also.

Participant #AB2

Participant AB2 is female lay minister between the ages of fifty-one and seventy. She grew up in the church and reports having a firm relationship with the triune God. She

actively teaches Bible study and hosts other programs and workshops within her church. She entered the research study with positive memory association from music in her childhood. Her primary source of income is centered in social work and counseling. She also started an independent counseling business where she takes the time to walk individuals through personal trauma in their lives.

Her responses indicated that her mood increased because of listening to music. She reports the following: “I have decided that I will become more intentional in listening to music as a way of therapy, while possibly encouraging some of my clients to consider how music might play a positive method of treatment.” She has a history of attending therapy for traumatic events in her life. She discusses how suffering is inevitable and a part of life. Albeit suffering is present, she recognizes music as a means to heal. She further reports, “Music serves as medicine, depending upon what I am going through.” She also created a playlist of five to seven songs that help boost her mood.

Participant #AB3

Participant AB3 is a male layperson between the ages of fifty-one and seventy. He is a director in his church choir and identified as a Christian for more than fifty years. He always had a connection to music but disclosed how the six weeks of research opened his eyes to the many healing dimensions of music. He had a deep understanding of trauma as he mentioned physical ailments that he endured all his life. He also freely discussed how there was a deep emotional challenge he has and continues to navigate. All in all, his relationship with music crystalized when he shared how he uses it to help navigate a variety of emotions.

He not only reports using it to assist with emotional challenges, but physical challenges as well. He took some of the steps the music therapist shared in the session on "Music and Movement" and applied it in his life and shared how those steps prevented him from falling. Additionally, he stated there are certain songs to which he cannot listen because of negative memory association. One example includes the song, "Dance with My Father" by Luther Vandross. He struggles with that song as his dad passed away from cancer eighteen years ago. He joined this research project with a deep connection to music. However, he stated that his relationship evolved over the course of the intervention. He shares that "I find myself listening to music more when I'm going through something more now than I did before. Just listening to types of music that make me feel good whether it has words or not."

Participant #AB4

Participant AB4 is an ordained minister between the ages of seventy-one and ninety. She reports growing up in the church under a pastor and having a deep connection to God. She is also a certified trauma trainer and community health worker. She served as praise and worship leader at the church she co-founded with her late husband and another church prior to landing at her current home church. She previously hosted training on the significance of music in the church and its lasting impact on the lives of congregants. She has a powerful musical gift and shared it during research implementation. She reports that "I have always had a great appreciation for music. I started as a child singing in the church. Because of my gifting, it always gave me the opportunity to be out front and as I got older in my 20s and 30s, I did many musical concerts in various churches."

Her relationship with music enhanced over the past year, and she made the connection because of the research project. She indicated that music serves as a mood booster and form of medicine for her. She recalled that she had a heart attack in 2021, and she used music to help her handle her fear and anxiety in the hospital. Furthermore, she uses music to get her through her workout routine in cardiac rehabilitation.

Participant #AB5

Participant AB5 is a male lay person between the ages of twenty-one and thirty. He grew up in the church and has a long lineage of pastors in his family on the maternal side. He always had a respect for music but failed to recognize how music could physically help him. He reports that "Since July 2021, I lost motor control of my leg. I could not bend my leg or even walk for five months. I realized how much better I felt after listening to music." He also identified the type of genre that best assisted him. While he has an appreciation for gospel, hip hop and rap music works best for him. His playlist matched his statements on the call and consisted of his preferred music.

He perceived great value in using music to help with movement. After completing the session on "Music and Movement," he used music to assist with this motor planning. He graciously wrote how his playlist has played a major role in his rehabilitation. This project also helped to boost his mood as he struggled theologically behind his abrupt sickness resulting in great emotional suffering. He lost everything; all his mobility left him. He could not understand how God would allow such sickness to enter his life and he battled depression. While he is not 100% over his struggle, he reported that this research project significantly impacted his life and mood.

Participant #AB6

Participant AB6 is a female layperson between the ages of fifty-one and seventy. She was extremely vulnerable and transparent throughout the research project and helped to free some of her peers. She expressed just how much music adjusts her mood and how she handles a great deal of stress. She also shared there is a noticeable difference in her attitude when she failed to engage with music that day.

She, along with her peers, grew up in the church. She has a personal walk with Christ and suffered great trauma as a pregnant preacher's child at the tender age of fifteen. She worked significantly to heal from abandonment and many other lasting traumas, which impacted her. She reports that "Music is a tool for my healing. When I'm sick, I can lay in bed and listen to music to soothe and calm me down. When I'm down, I listen to certain types of music to uplift me. It has helped to heal my mind, body, and soul. It has really helped my psychologically."

She also shared how she uses music for different settings in her life including home, work, church. She also shared her playlist based on different moods. In total, she created ten playlists with seven songs each. Her responses indicated a deep relationship with music. Lastly, she states, "My personal relationship has changed for the better as a result of this project." She indicated that the six weeks of music therapy could not have come at a better time in her life as she navigates her own personal trauma.

Participant #AB7

Participant AB7 is a female layperson between the ages of fifty-one and seventy. She reported being a Christian for more than thirty years. She has a deep sense of faith and reported experiencing a great deal of loss in her family as many passed within the past three years. She is a licensed social worker in a supervisory position. Additionally, he owns a DJ company with her husband. She must have a strong knowledge of music because of her profession. However, the six weeks of music therapy allowed her to emotionally connect to her suffering and her healing.

She disclosed in the group the appearance of her memory association with certain songs. She states, “Certain songs remind me of previous relationships.” She goes on to report that “My relationship has changed over the course of this project! I love music naturally, but I now pay attention to the music I listen to at particular times. When I’m feeling some type of way – I hear messages in the song I’m listening to at the time. I’m more cognizant of how my mood is impacted. AMAZING!”

Participant #AB8

Participant AB8 is a male ordained elder between the ages of fifty-one and seventy. He failed to grow up in the church and had a very different upbringing than his peers. He approached this research with much personal trauma and just wanted a tool to help him with the challenging times. He is a lover of music and was extremely excited to connect two of his passions—God and music. He explicitly stated how he is from a big city that is known for its roots in music and always had a connection to music. He also

discussed his level of trauma with which he deals and discussed a connection to brokenness and trauma. He shares that

> The memory a person has causes them to recall and replay the situation over and over. The Trauma that a person goes through can be the actual reason for the brokenness they experience. Trauma like abuse whether physically or mentally has a direct correlation to thinking and behaviors. Oftentimes, the results witnessed tie to the brokenness the individual feels down deep inside.

`He proudly shared his music playlist with the group. Additionally, he eagerly stated how the theory worked as indicated in his post-test results. He reported a boost in his mood and gratitude for the strategies.

Participant #AB9

Participant AB9 is female lay person between the ages of seventy-one and ninety. She grew up in the church singing and finds herself in different spaces singing from time to time. She expressed how much music helped her throughout her years in handing her challenging moments. She spent a lot of time sorting out her life's story over the course of the project. She recognized what awaited her once she told her story. She reports that

> Storytelling for me gives me a chance to release the stress and trauma(s) I've held on to. I think of my life story. Things unspoken, things that I have only told to a few. Storytelling from others, allows you to listen and learn about others. No quicker way to learn about someone, than to listen to their story. Storytelling can be a testimony, history lessons and a life lesson.

She openly discussed the personal and psychological traumas she experienced from family and those close to her. She was fully aware of the benefit of music in her life, but now reconciles how music can personally assist her as she continues to work through her pain. She reports that "My relationship with music has enhanced and now I have a greater appreciation for the many ways music can help someone heal."

Participant #AB10

Participant AB10 is a female clergyperson between the ages of fifty-one and seventy. She reported being a Christian for more than forty years. She expressed great interest in the research study as she recently preached a sermon series on the power of music. She completed all the preliminary paperwork and participated in one session. She shared that she was fully aware of trauma—personally and collectively. She witnessed the substantial impact trauma has on the lives of those she serves in her congregation, and she also recognized the high prevalence of trauma in her life. She experienced emotional and physical challenges and recognized the need for finding natural and clinical ways to heal. She agreed to participate in the study to bring new and fresh ideas to her ministry. Due to unforeseen challenges, she was unable to attend the subsequent sessions and stated that she would be very interested in attending the next round of sessions, if available.

Participant #AB11

Participant AB11 is a female layperson between the ages of thirty-one and fifty. She grew up in the church under the pastoral leadership of her late father. She disclosed that she is in a space in life where she battles stress at a level to which she is not accustomed. She recognized the need for outside assistance to help with her and believed that the six weeks of music therapy could be her introduction to additional help. She reports a shift in her mood due to her current circumstances. Her decreased mood became

a notable problem in her life, and she was interested in advancing her knowledge on the impact of music on mood. She reports:

> For me, music is often associated with a person, a memory, or an event. A song from my childhood can come on the radio, and I find myself being reminded of a happier and simpler time in life. I begin to feel my mood lift as I get lost in the song and travel back in time. Music evokes so many positive emotions and memories and allows a moment to escape and center myself.

She concluded that she always had a close connection to music and that she listens to music to help her feel better. Her relationship deepened with music throughout the six weeks of therapy as she is now more cognizant of the different ways that she can use music. She showed an appreciation for the scientific effect on the body as well and wants to begin experiencing relief using the natural gift of music through rhythmic entrainment.

In addition to the paired T-Test results, a Poisson Regression Test. During this test, I counted to determine how many times the themes were mentioned from the participants. I listened to each session and participant as they spoke and the number you see below are the numbers that indicate a variable for a significant impact or difference on the individual.

Statistical Analysis of Sessions/Themes

Setting:

- 6 sessions
- 5 themes of interest
- 11 subjects (2 dropped because they did not participate in all sessions)

Measures:

- Count of times (per session) that each subject addressed each theme

Data:

Combined counts of themes per session over the nine subjects who completed all sessions

Table 2. Combined counts of themes per session

Session	Theme					
	1	2	3	4	5	Total
1	30	17	17	8	4	76
2	48	27	50	4	0	129
3	26	3	45	11	2	87
4	14	2	36	39	17	108
5	10	4	38	46	32	130
6	4	2	35	32	44	117
Total	139	61	228	142	100	670

The statistical method was mixed-effects Poisson Regression with Tukey Multiple

Comparisons:

- Response variable is the count of times a subject addressed a theme during a session (which is the type of response addressed by Poisson Regression).

- Fixed effects (i.e., factors that take a few specific values which are of interest): session and theme.

- Random effect (i.e., factors that add variability but are not of specific interest): subject.

- Statistical Model: $\log(C_{ijk}) = \theta_i + S_j + T_k + \varepsilon_{ijk}$, were:
    - C_{ijk} is the number of times subject i addressed theme k in session j,
    - q_I is the random effect for subject i,
    - S_j is the effect for session j,
    - T_k is the effect for theme k, and
    - e_{ijk} is a random error associated with subject i, session j, and topic k

- Tukey Multiple Comparisons were used to compare the session effects and the theme effects (Tukey MCs compare each session/theme to all others controlling for the overall rate of making the error of incorrectly saying there is a difference when there is not).

- Analysis performed using SAS® Version 9.4 and a significance level of 0.05.

Results

- Session and theme were both statistically significant, there were differences in count rates between sessions and between themes after adjusting for subject and the other fixed effect.

- In particular:

    - Session 1 had lower count rates than sessions 2, 5, and 6

    - Session 3 had a lower count rate than session 5

    - Theme 1 had a greater count rate than session 2

    - Theme 3 had a higher count rate than Themes 1, 2, 4, and 5

    - Theme 4 had a higher count rate than Theme 2

    - Theme 5 had a greater count rate than Theme 2

The first table shows the results of the statistical analysis for session. The estimate column contains the values of S_j in the statistical model for the five sessions. The remaining columns show differences in the session estimates (the value in the row for session 1 and the column for session 2 is the difference between the estimate for session 1 and session 2 (i.e., -0.5921 = 0.4235 – 0.9526). If the number is in **bold**, then the difference is statistically significant. The bullet points above should correspond to the bold entries in the table. The lower diagonal entries are not included because they are just repeated values already in the table (e.g., the value for the row of session 3 and column of session 2 would be the negative of the value in the row for session 2 and column for session 3 – that is, 0.1352) or they are equal to zero (when comparing session 1 to itself). The second table is organized and interpreted the same, except it is for themes.

Table 3. Results of statistical analysis for session

Session	**Estimate**	**Difference from Session**				
		2	**3**	**4**	**5**	**6**
1	0.4235	**-0.5921**	-0.1352	-0.3514	**-0.5368**	**-0.4314**
2	0.9526		0.3939	0.1777	-0.0070	0.0976
3	0.5587			-0.2162	**-0.4016**	-0.2963
4	0.7749				-0.1854	-0.0800
5	0.9603					0.1054
6	0.8550					

Table 4. Results of statistical analysis for theme

Theme	**Estimate**	**Difference from Theme**			
		2	**3**	**4**	**5**
1	0.8720	**0.8755**	**-0.5154**	-0.0588	0.2877
2	-0.0035		**-1.3908**	**-0.9343**	**-0.5878**
3	1.3873			**0.4565**	**0.8030**
4	0.9308				0.3465
5	0.5843				

Conclusion

While preparing for project implementation with the board-certified music therapist, I became incredibly overjoyed witnessing how the work in the previous chapters threaded together. Most of the group intently focused on the power of music through the life of King Saul in the biblical chapter. King Saul embodied what several participants experienced as it related to feeling some form of trauma or torment in their lives and how music helped to temper them.

The remaining participants connected with the theological chapter as freedom is their daily goal. Several voiced the importance of knowing they serve a God who fully

understands their struggle; not only a God who understands, but one who is fully immersed in the struggle. This God designed the concept of liberation with their Black face and experience in mind.

According to the data—quantitative and qualitative—the project proved the hypothesis to be true. Additionally, the chosen method of intervention was well-received and impactful according to feedback and de-briefs. Participants also practically applied the research findings into their lives and reported real-time results. Each session concluded with robust data. I was doubly astonished and pleased with the engagement in the first session and the consistency each week. The vulnerability and transparency of each participant was valued, protected, and respected. The results yielded much fruit and subjects indicated they were very sad the sixth week arrived.

A recommendation I would offer in case someone duplicates this project is to extend the sessions from ninety minutes to two hours. The topics have much information to cover, and we found ourselves going over time in a few sessions. The participants built a bond and allotting as much time as possible for that would be extremely beneficial. Also, this must be implemented in partnership with a board-certified music therapist to be a legitimate music therapy intervention. If a board-certified music therapist cannot be obtained, the intervention must be classified as a music therapy model.

While levels of engagement varied from participant to participant, six weeks of mindful music therapy can elevate decreased mood. Regardless of experience and background with music, anyone can benefit from the research as this is a scientific evidence-based intervention. Individuals experiencing trauma, pain, hurt, and torment

can turn to music as a healing agent and experience an increase in mood and emotional wellbeing.

APPENDIX A

PRE- AND POST-TEST

Music Therapy Research Pre and Post-test Survey
Participant #: _____

Thank you for taking the time to fill out this assessment. Your assigned participant number goes at the top. Some of your answers may be used, but please keep in mind that your name will not be used.

1. How do you define "trauma"?

2. What forms can trauma take?

3. Have you ever pursued therapy for the trauma and/or brokenness that you have experienced? If you had, please indicate what type of therapy you pursued, when you pursued such therapy, how that therapy was administered to you, and what was the outcome that you experienced as a result of pursuing this therapy

4. What do you believe is the local church's obligation or responsibility to those members and/or persons that are currently suffering from the brokenness that their trauma has caused?

5. Do you believe that. there is a connection between the trauma a person suffers and the brokenness he or she experiences? If you do, please describe in detail what the connection is.

Thank you for your cooperation and time!

APPENDIX B

SESSION OUTLINE

Session Outline

Week 1
10 minutes for pre-test
15 minutes to create a journal entry on The Meaning of Storytelling
35 minutes for participants to voluntarily share entries and for researcher to provide feedback

Week 2
40-minute lesson on Dr. Deforia Lane's Music as Medicine
5-minute break
30-minute group discussion on the role music has played in one's life
15-minute summary on the lesson and discussion along with prompts for journaling

Week 3
5-minute review session
35-minute lesson on Music and Movement
5-minute break
45-minute summary on the lesson and discussion along with prompts for journaling

Week 4
5-minute review session
35-minute lesson on Improvisation in Music Therapy
5-minute break
45-minute group reflection and discussion along with prompts for journaling

Week 5
5-minute review session
35-minute lesson on Music and its' Cognitive Effects
5-minute break
45-minute development of personal story

Week 6
10 minutes to collect journals and post-tests
45 minutes reflections, participants voluntarily sharing their musical story
15 minutes to discuss next steps and participant feedback

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